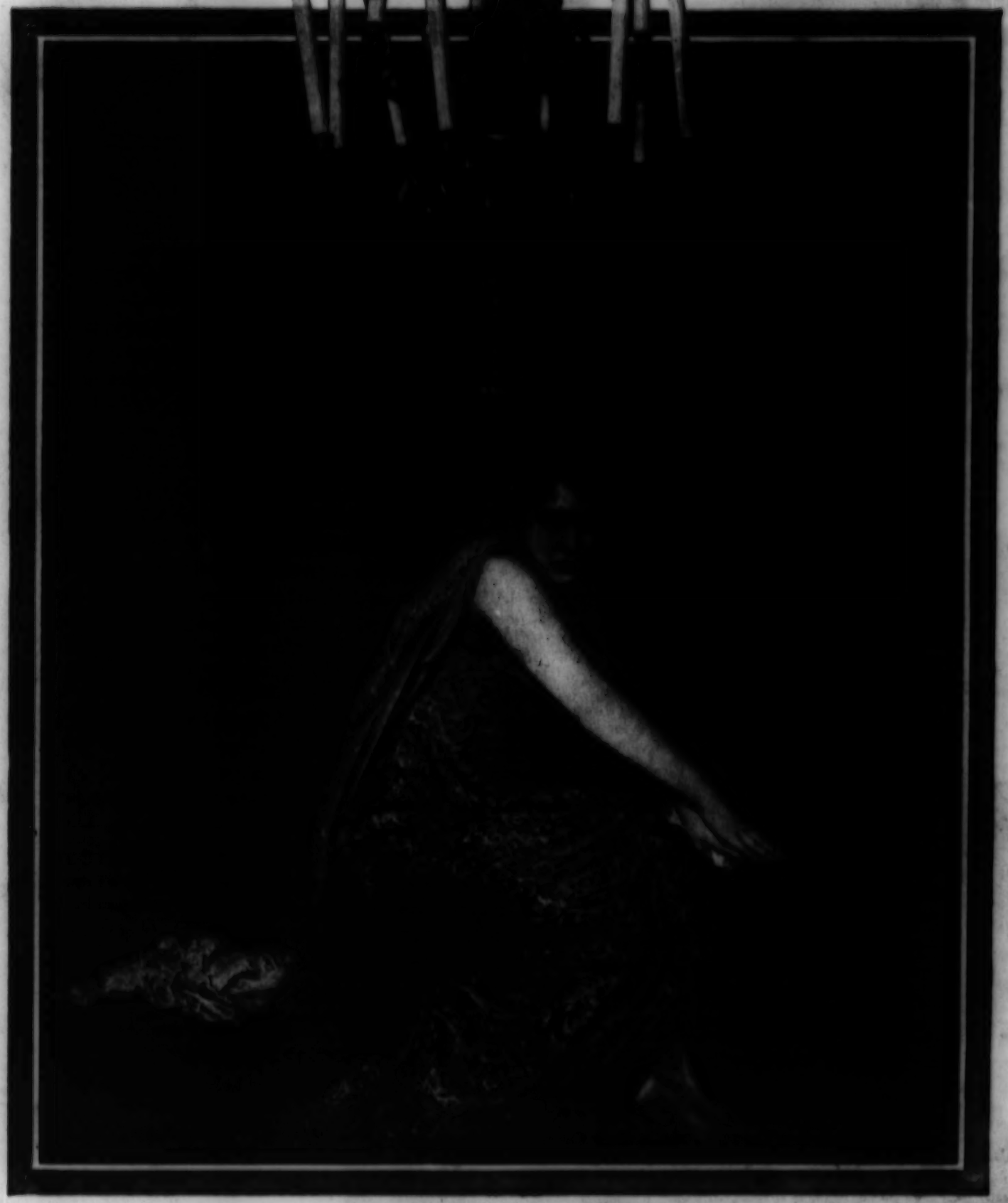
The Passing of a Famous Manager

JUNE 17, 1914 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR



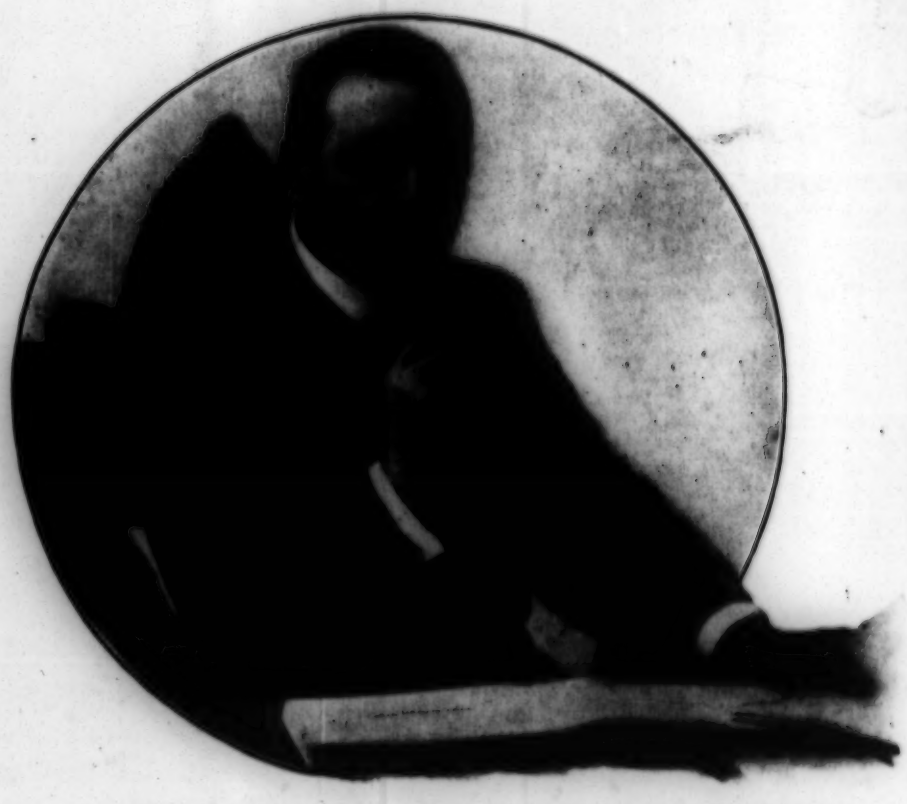
OLGA PETROVA IN "PANTHEA

How a Press Agent Makes "News"

FIGURES ON THE THEATRICAL HORIZON

Frank McIntyre is a living refutation of the old saw that nobody loves a fat man. They think so much of him that he was selected out of many to head the Chicago company of "A Pair of Sixes."

Few comedians have succeeded more in exciting the risibilities of American audiences with clean, wholesome fun than Montgomery and Stone. Next season they will go it again.



Henry Miller's announcement that he intends to devote his energy in future to producing alone has aroused keen interest, for he is known as one of the best stage directors in the country. His production of "Daddy Long-Legs" is already a pronounced success.

Justine Wayne is one of the foremost players who have developed latter-day stock companies into institutions of real significance. Apart from her distinctively thoughtful and original conceptions of well-known stage characters in stock work, she has created a number of parts in new plays. The lead in "The Inner Shrine" is one of these.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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HOW PRESS AGENTS MAKE "NEWS," By BEN ATWELL

Come hither, gentle audience, and be ye not afraid;
Consider the Press Agent, oh, so beautifully arrayed.
He toils and spins, he toils to spin so many yarns that he
Is forced to eke imagination out with memory.

SO sang Wilton Lackaye one unoccupied forenoon while trying to emulate Puck in a small way and put a girdle around the theatrical world in forty minutes. Since that he has had opportunity to change his mind, for that was full many a season ago. But whether or not still constant to his words, Ben H. Atwell, whose long activity and experience as a press agent have made his remarks on the subject authoritative, says that this description no longer fits the typical promoter of publicity. "Years ago," he says, "when 'showmen' were all regarded as fly-by-night mountebanks, those methods prevailed. But, just as the irresponsible fly-by-night manager has been reduced through evolution to a negligible quantity, so the dishonest, unethical agent has practically disappeared. The loud, blatant, overdressed, vulgar, boastful 'I-put-it-over' fellow has given way to the serious, earnest, educated gentleman, who, as a rule, is a trained ex-newspaperman with as complete knowledge of the newspaper 'game' and profound respect for newspaper ethics as the dramatic editors to whom he directs his 'copy.'

"Such a man—and they are to be found with practically all the big theatrical firms to-day—meets with no hostility from the newspapermen with whom he comes into contact. These are, respectively, the dramatic editor, the Sunday editor, magazine editor, art editor and city editor. Each is looking for real news in his department and is free from prejudice against the press agent's 'copy' when that 'copy' contains the element of genuine news. This is often a hard test. When I say no prejudice obtains against news emanating from an attraction, I don't mean to assert that an incident in which 'Tottie Gumdrops,' of the 'Hop Scotch Company,' figures is going to be received with the same interest that would be accorded a society leader in the same situation. All things in this world are comparative—and nowhere does this hold as true as in estimating news values. When I was a 'cub' reporter, a great many years ago, the first fundamental pounded into me by a hard-headed city editor was that five cardinal principles govern news values—'who, what, where, how and when,'—with the emphasis strongly on the first! Thus, the assassination of a Greek hat boy may be worth a 'stick' on an inside page, while the slightest accident to a Wilson or a Rockefeller, a Bryan or an Edison, automatically becomes 'first page must.' And the fire that costs four lives over in Harlem commands 350 words, while a fight among striking waiters at Broadway and Forty-second Street is likely to 'turn' page one.

"Now accepting this as undebatable, we must all agree that the newspapers of this country have recognized the stage most signally by devoting a department to it. In New York most of the newspapers have a dramatic reporter in addition to the reviewer or dramatic critic. In the smallest hamlet that boasts of a daily, some one on the editorial department affixes the title 'dramatic editor' to his name. This eloquently proves the absolute recognition of the stage on the part of the press, and its receptive attitude toward stage news, particularly when we remember how limited are the departments of a newspaper—editorial, local, telegraph, financial, political, labor, sporting and society in most cities, with music, marine, book reviewing, railroads, real estate and possibly insurance in some few. How can any one question the receptive attitude of the press toward stage news in the face of this national recognition? But the dramatic department, like all others, seeks news—not piffle!

"The press representative is an agency of convenience to the producer and the newspaper. The former is frequently too much engrossed in other more pressing details to give that important department the consideration he feels to be its due; and often too he recognizes his own inability to analyze the news at his command and present it in a manner most likely to insure its publication. This is no reflection upon the intelligence or literary ability of the manager for I, myself, have acted in this same capacity for a Vice-President of the United States, who has some standing as an author, and for one of the two great political parties, as well as for opera stars, Summer parks and the class of attractions more readily understood to come within this discussion.

THE OLD ORDER CHANGETH.

"The loud, blatant, overdressed, vulgar, boastful, 'I-put-it-over' fellow has given way to the serious, earnest educated gentleman, who, as a rule, is a trained ex-newspaperman," says Ben Atwell. We may add that Ben serves as his own illustration of the latter.

"Now we have established the premise on which the press agent enters upon his duties. He is the mouthpiece for some notable personage, or an attraction including many individuals who are in the public eye. The chances are that the play itself, or the theater that houses it, is unusual, unique. The news is at his hand, ready for his skill or 'news sense' to put into form for the editors. Aside from actual news, such an organization has an almost unlimited amount of 'human interest' material awaiting development. And beyond that lies the humor that is sure to crop up amid such a personnel. The character of the people about him, their very numbers, give the press agent a field that any feature writer would consider a veritable gold mine if he had it at his command. Let the press agent forget that he represents the theater, except to fix in his mind the psychology and perspective that means business for his institution—let him throw himself into the mental attitude of an alert reporter seeking news and features, and he need never complain that the press is unreceptive so long as he presents his 'copy' in clean, attractive style, with due regard for newspaper rules that are so universal and well known as to require no mention.

"An opera company or a circus, a big melodrama or a little six-part play of unique situations will afford material that cannot be exhausted in any one season—and that without resorting to any fraud or misrepresentation or attempt to take unfair advantage of editor or newspaper. The vast numbers of artists, performers of all classes, animals and so forth, employed in the New York Hippodrome production, 'America,' throughout our regular Winter season were productive of so much real news, that when the closing time came, only the surface of the possibilities had been touched. Then came 'Pinafore,' with none of those phases to draw upon—thirty-six years old, and given a splendid New York revival only a year ago. Yet 'Pinafore' as presented at the Hippodrome has not wanted for recognition.

"In the first instance, 'America,' the second principle of news value—'what'—stood out and afforded ample material, valuable alike to the newspaper that published it and to the management that paid for gathering and preparing it. In the latter instance, 'Pinafore,' the third and fourth principles—'where' and 'how'—were involved. The genius of Arthur Voegtlin made the old, time-worn subject new. The actual frigate 'Pinafore,' afloat on real water, with 'Sir Joseph,' 'Buttercup,' and similar characters, making their entrances and exits in small boats, was unique—therefore every angle and detail pertaining thereto was legitimate news. The press recognized the distinction between 'Pinafore,' as ordinarily presented, and the New York Hippodrome 'Pinafore,' and treated us accordingly.

"The point is this: American newspapers live by virtue of disseminating news! They are keenly seeking it, whether it be in the capitol or State's prison, on the firing line in battle or Milady's drawing-room, in the pulpit or on the stage. In contravention, European newspapers, particularly those of England, thrive on disseminating views. Hence the problems of the press agent abroad are very different. But, as Kipling says, that is another story. We are discussing American conditions."

And so saying, Ben concluded the third and last of his consecutive discourses on the subject of promoting publicity.

ARTHUR EDWIN KROWN.

VETERAN MANAGER'S FAREWELL

William J. Davis, Famous Chicago Manager, Retires to Private Life

AN APPRECIATION BY CHARLES E. NIXON

THE abdication of William J. Davis from the arena of amusements, takes from the theatrical field one of its most popular and picturesque personalities. His three score and ten years have been kindly, as concerns his capacity for administration; but he has served successfully in ministering to two generations of playgoers and feels that he has earned the right to rest.

Over two score years he has been actively associated with entertainment enterprises; and probably no manager in the country has enjoyed a wider acquaintance, not only of Thespians, but of persons prominent in the public eye, social, literary and political. He would be as much at home on Broadway, New York, as he would be on Market Street, San Francisco, as an American cosmopolite. Despite many desirable offers for change, he has maintained unfaltering allegiance to Chicago and the Middle West.

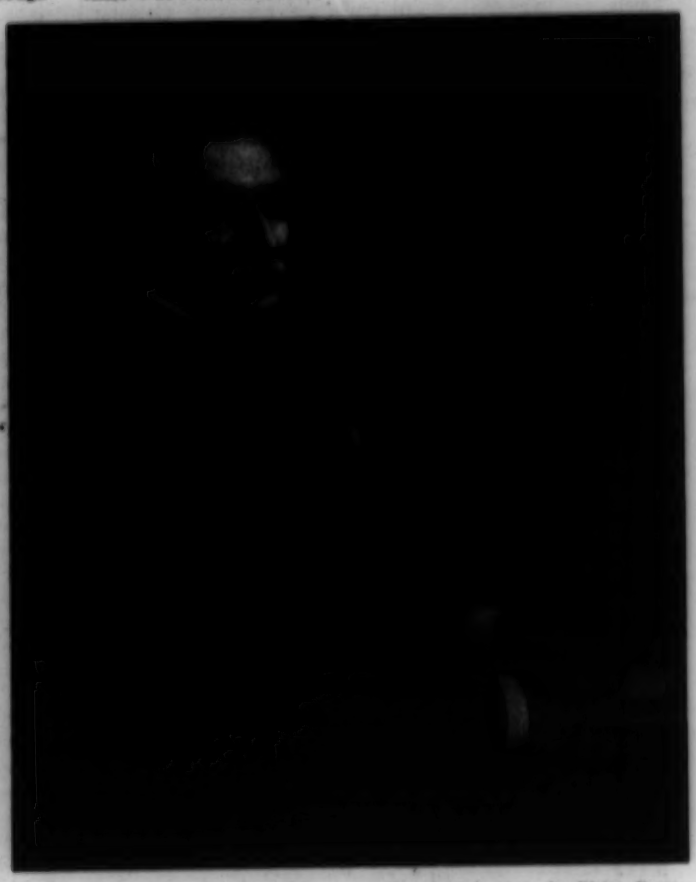
With the death of the late J. H. McVicker, William J. Davis became the dean of Chicago theatrical managers, and, retaining proud supremacy through variants of fortune, is now happily enabled to retire in affluence. The former veteran had directed the destinies of the theater almost since its beginnings in the world of the West, representing the old régime of the producing stock manager, strictly sustaining the treasured "traditions," while Manager Davis, equally proud in his professional ideals, represented an era of modernity in the conducting of the theater. His was not a mere contented type of landlordism, much in evidence in current theatrical management; but as active and watchful for every detail of his house and stage as for the care and comfort of the professionals appearing upon his boards. Organizations appearing in his theaters were not treated as mere sojourners, but care was ever exercised to make them at home, a fact that endeared the manager alike to the headliners and to the humblest unnamed of the bills.

His democracy was his strength and his weakness, for it frequently led to unmerited criticism. While positive and pronounced in his personal likes and prejudices, his sense of fairness and philanthropy were so strongly developed that he was easily won when it came to a question of charity or championship. Out of his quickly conjured preliminary storms invariably came comfort and generosity for the dispirited or unfortunate. He was a fighter; but, if a stubborn, always a fair contestant. Usually when any measure of importance, theatrically, was to be threshed out—be it the City Council, the Stage Union, or the temperamental musicians—William J. Davis was at the front to bear the brunt, and he never shirked a responsibility. It would be difficult to conceive a more cruel and perilous situation than the one in which he became involved through a great calamity. It required enormous strength to endure such stress of soul in the face of public prejudice; but he retained respect, dodged no issue and stayed in the game to the end, although it silvered his head with care and lined his face with grief. These are some of the characteristics of a potentiality with something of the oak in it, unusual in the domain of the theater.

In youth, William J. Davis manifested a patriotic spirit when he enlisted as a sailor boy in the North Atlantic squadron at Baltimore in 1861. Thence he was transferred to the Potomac flotilla and spent the last two years of the war with the fleet of Admiral Porter on the Mississippi. After the war he became connected with the freight department of the Lake Shore road, and acquired a knowledge of men and country that served him well in later years. His early baptism of fire trained him to meet emergencies, such as were associated with warring circus men, erratic, unrestrained minstrels, deep-voiced, fretful tragedians, or peppery prima donnas, for he had to deal with them all in the wide arena of amusements.

His first theatrical experience came when his friend, W. W. Cole, contracted to build the New Adelphi (on the site now occupied by the First National Bank of Chicago) in 1875. When Mr. Cole disposed of his interest in the house, two years later, Mr. Davis joined fortunes with the famous Jack Haverly, the greatest "plunger" of his day, who would copper any sort of wager and would never answer a criticism. He went to San Francisco with the original Georgia Minstrels, and while there was placed in charge of all the Haverly and McGuire interests on the Pacific Coast. In this same company were Gustave and Daniel Frohman, and a little later, the youthful Charles Frohman, now recognized as one of America's greatest producing managers. After a year on the gold coast, Mr. Davis returned to Chicago and resumed his railway position; but he soon observed that favoritism would hamper his ambitions, and when Haverly made him an ample offer to return he did so and was placed in charge of the first tour of Her Majesty's Opera company under the direction of Colonel J. H. Mapleson.

His next venture was to engineer the first tour of Lester Wallack, during which time he was acting manager at the New Adelphi for Haverly. Knowing of his enthusiasm for music, Edward Markham, of the *Tribune*, suggested to Mr. Davis the organization of the Chicago Church Choir company to take advantage of the "Pinafore" craze, which was sweeping the country. This company was the most remarkable musical coterie ever organized in the West and its fame was international.



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WILL J. DAVIS,
Distinguished Chicago Manager Who Retires After Forty Years.

About this time the Boston Ideals came into existence, and later Jessie Bartlett Davis, who was the lovely contralto of the Choir company, became identified with it. She was also prominent in the American Grand Opera company, the most ambitious enterprise ever projected for giving opera in the vernacular (under the musical direction of the late Theodore Thomas).

When the late John A. Hamlin reconstructed the Grand Opera House he engaged Mr. Davis as acting manager, one of the first of whose acts was to switch the Union Square Theater company from Hooley's to the new house, a bit of business that was bitterly resented by Richard M. Hooley, who had been an exclusive power handling Eastern companies. This alliance was not long-lived, and Mr. Davis rejoined Haverly and was placed in charge of the Mastadon Minstrels. His friend, W. W. Cole, suggested the building of a theater on West Madison Street, in the neighborhood that had been dominated so long by the Academy of Music. Mr. Davis dropped his profitable business, arranged for a long lease and personally superintended every stage of the construction of the Haymarket Theater, which represented at that time the last word in theatrical construction.

The new house was opened by the late Thomas W. Keene in "Richard III." on Dec. 24, 1887, and was conducted profitably for ten years thereafter until Mr. Davis disposed of his lease to the late Charles E. Kohl, the organizing genius of the great Mid-West vaudeville interests, of Kohl and Castle. In 1890 Mr. Davis leased the Columbia Theater, which had been opened as Haverly's ten years before, and took Al Hayman as a partner. The property at once assumed an enviable position as a producing house, with light opera and grand, alternating with heavy drama and melodrama. It was destroyed by fire March 30, 1900.

The Illinois Theater, on Jackson Boulevard, with a façade like a Venetian palace, typifying the beautiful as well as the best in form and appointment, was built under the personal direction of Mr. Davis, who had associated with him Al Hayman. In the company also were Charles Frohman, Harry J. Powers, and Klaw and Erlanger. It presented a new idea in theatrical monumental construction, inasmuch as it occupied an "island" and was confined strictly to the purpose for which it was designed (barring offices or outside interests). The entire upper story of the building in front over the lobby is given over to a music room, where noted artists have lifted their voices in song and the great stage celebrities have been entertained. This beautiful house was opened Oct. 15, 1900, with Julia Marlowe in "Barbara Freitchie." The Iroquois Theater, another monumental structure on Randolph Street, was opened Nov. 23, 1903. The tragic memories associated with this really remarkable edifice need not be rehearsed. It is now known as the Colonial ("the house beautiful").

Although William J. Davis through forty years has been a very busy man by day and amid the shining lamps of nightfall, zealous in the interests of his chosen profession, he has found time for other things, and has never forgotten his friends. One of his outside hobbies is fine horses, and he has one of the finest stock farms in the State of Indiana at Crown Point, where Willowdale is located. It is as well known to actors, artists and singers as it is to "the literary fellows," and while he lives, the famous Indiana Society will never be at a loss for a picnicking place.

Probably no theater in the country has finer or larger collection of valuable autographed portraits than is housed in the Illinois, and Mr. Davis's private offices are storehouses of valuable souvenirs. He is an excellent judge of Oriental rugs and has a remarkable collection; he also has many rare books. The late Eugene Field, as well as James Whitcomb Riley and George Ade, and many other writers, have been his comrades, and through them he has received rare prints and curious books and manuscripts enough to stock a small museum. Mr. Davis has been an active factor in the Union League, Athletic Club, Green Room Club, and the Indiana Society. He is ever strong for his friends, and he keeps a list of those who stood closest to him in his great trouble: the late Marshall Field, Father Dorney, Erskin M. Phelps, John R. Thompson, H. H. Kohlsaat, George Charlton, Samuel Insull, Alex Revell, and William A. Pinkerton, readily reckoned among our first citizens. It has ever been his keenest pleasure to entertain. At his last birthday party, the rounding of the seventieth milestone (engineered by James J. Brady and George Kingsbury), he was surrounded by five hundred friends in the Auditorium banquet hall and his table was piled with congratulatory telegrams from all over the world.

On Saturday night, June 6, the close of the fourteenth season of the Illinois Theater under his management, he sat in a box and watched the passing of "The Queen of the Movies" with his close friends, Levy Mayer, the eminent lawyer, the "never sleeping" William A. Pinkerton, and the youthful genius, Ben Marshall, who has built more beautiful theaters than any other architect of the age. When the comedian, Frank Moulin, of the company, recognised the party, he sensed the import of this visit, and coming to the front asked the audience to arise and sing "Auld Lang Syne" in honor of the distinguished manager who after forty years of service was making his last appearance. Mr. Davis joined in the chorus of farewell, and afterwards in speaking remarked:

"I am proud of the stage and of my association with it. I believe the brains of this nation will demand good attractions, solid stuff. The creepy, sala-

(*Continued on page 7.*)

MADAME CRITIC

WHEN "Pinafore" was produced I thought that the Shuberts had surpassed themselves for the last time, but the opening performance of "The Passing Show of 1914" at the Winter Garden proved that, evidently, there is no such word as *last* in the Shubert vocabulary.

The new attraction was presented on a hot night. We do have hot nights, occasionally, in New York, although the majority of visitors from the Southern United States will tell you we complain without reason, while those from the South American States are warm in their declarations that the lands near the Equator are portions of the temperate zone when compared with tropical Manhattan.

At any rate, when I stepped within the doors of the Winter Garden and beheld the display of perspiring male humanity lined up six rows deep in the rear of the house at the rise of the curtain—fancy anybody being on time on a stifling Summer evening when nothing can induce them to attend earlier than eight-thirty on a Winter night, no matter how great the play—I sincerely hoped that their energy would not be wasted. The curtain rose on time—of which fact A. Toxen Worm was wordfully exultant. Really, a prompt curtain has been as rare as a snowstorm in July. I looked around and observed that all the World was present. Pretty soon along came the Flesh—never before was so much of it seen in a musical production. The Devil must have been hiding about somewhere, but we were not permitted a glimpse of his majesty. After all, something was left to the imagination.

—

Speaking of the Flesh, I fear the results of such a wholesale exposition of rounded knees and shapely calves, for the first thing we know the tight makers will form a union for the restoration of their wares. If other musical productions follow the example of the Winter Garden, the younger generation will look back upon tights as a curious fashion once inspired by our Puritanical notions. Several seasons ago there was a short-lived musical comedy in which the broilers—I will use the antiquated term in order to keep strictly within the period—appeared in rompers, bare legs, and socks. This novel costume was considered intensely shocking, although its wearers looked not a day older than twelve years. They acted like children, too. Then we have had the Greek dancers of various ages and weights. They, too, were shocking until we became accustomed to the innovation.

But never before has there been such quantity of undisguised female bare attractions in full bloom on a stage in this country. These charms were not confined to the stage, either. They tripped gayly out on runways into the audience. One could see legs *in the real* by the dozen. I fancy their owners' faces were lost sight of in the contemplation. It must have been a unique sensation for Diamond Jim Brady suddenly to behold a pair of dimpled knees right in front of his nose. But that is what happened at the Winter Garden. Diamond Jim couldn't have seen the stage if he had wanted to. And when a coquettish girl in fluffy chiffon skirts of the crinoline period, unconsciously, brushed his hair with her ruffles, I felt sure that Mr. Brady must have realised that a new epoch in musical comedy had arrived.

—

But if Mr. Brady experienced any new emotion one could not observe it in his face. He has a way of saying unutterable things by means of a steady, concentrated glance. I seldom see him use his facial muscles. And his voice is one of those so carefully modulated that the fellow in the next booth couldn't possibly hear a word. The Dolly Sisters, who were his guests, seemed vastly entertained by his speaking silences.

There were so many notables present at the opening that to name them would be to call the roll of nearly all the prominent professionals, and tired-business men left in town. It was a great event—and the women present seemed to enjoy it as much as the men. They discussed the good and bad points of the various female anatomies as impartially as though they were mere pictures, or cold, cold marble.

The New York woman is a thoroughbred. I couldn't help wondering, however, what the wives of the sightseeing Hirams and Ezekials will do if by chance they should accompany their husbands to "The Passing Show."

The tossing of the footballs was another feature which established a thought transference between the players and the played-to. It was really quite exciting, especially when a man could feel a certain pretty pitcher was deliberately making him the catcher.

—

The popularity of lemonade between acts was another astonishing feature of the performance. There wasn't enough of it to supply the demand. It wasn't the circus variety, either; but the uncolored extract such as may be found in the best homes. Some people imbibed it with an avidity which would lead an onlooker to believe they preferred it to grape juice. I believe if W. J. Bryan could have been present the sight would have warmed the cockles of his heart and caused him to think that his ideas are at last taking firm root. Fortunately lemonade is a good mixer. Almost anything but milk may be consumed immediately after, without disastrous results.

The performance lasted until past twelve, but few in the audience cared to leave before the final curtain. Even then many lingered, until the players who had been working hard must have feared that they would never be permitted to rest. Jose Collins was the particular star among the women. New York has always liked her, but now I am sure it has taken her to its heart for good and all. The audience finally left the theater with the satisfaction that it had had its money's worth, and then some. There were no ifs, ands, or buts.

—

A great change has come over Paul Armstrong. I had a little chat with him on a busy spot on

GEORGE V. HOBART,
Famous Librettist and Corresponding Secretary of the Lambs.

Broadway last week, and noted the difference between the old and the new Armstrong. In the past Armstrong seemed, somehow, to be always combatting some one, or something. He was fighting the world. Now, he has the air of contentment which is unmistakable. He had a hard struggle to win a place for himself, but he stuck to his task. He didn't mind discouragement and failure, lack of money, or anything else. He went on with a dogged determination, an iron will, which even his enemies could not help but admire. If managers didn't approve his plays, he produced them himself. Few men have suffered the obstacles which for years confronted this playwright. And now he will have four new plays produced next season; he has a number of former successes running, and moving pictures are paying him handsomely for rights to film. What more does he require to assure him of success? He has a young and beautiful wife—the one woman in the world he wanted to marry, and did—again overcoming all obstacles. He has a high-powered automobile and every other luxury that appeals to him. No wonder he seems satisfied at last.

During our chat, he voiced a few observations of interest. "Yes, I've had a hard fight," he said, as he drew a deep breath and glanced at his big car waiting at the curb. "This business is a great game, but there's one thing which can't be questioned. There's only one course to follow: be honest. If you are honest and have pluck, in the end you will get what you want. There is nothing in the graft idea. It sounds well and may start off all right, but it's the honest man who wins out. This business is full of temptations to get rich quick, but it's better to go slow and know you are doing the right thing. Besides there is more enjoyment in fighting for what you want in life. The things that come easy don't seem worth half the price one pays for the others."

MADAME CRITIC.

WHAT EVERY AUTHOR KNOWS

A Series of Little Episodes in the Life and Death of a Drama, Which May Perhaps Cast a Little Light on the Vexing Problem, "Why Plays Fail"

BY MARK SWAN

THE PLAYWRIGHT: I would like to see the manager.

OFFICE BOY: What about?

THE PLAYWRIGHT: I am an author.

OFFICE BOY: Beat it.

After many days the playwright is permitted to pass the sacred portals.

THE PLAYWRIGHT: Here's a big play on a modern theme, developed by natural life-like characters. Contains a strong human note.

SECOND ASSISTANT MANAGER: Can that highbrow stuff! Will it get the money?

After many other days.

THE PLAYWRIGHT: This play will have a tremendous appeal to people of refinement and culture.

FIRST ASSISTANT MANAGER: We want a play for *Broadway*.

At Last.

THE PLAYWRIGHT: Here's my play. Read it.

THE MANAGER: How do you expect me to tell what's in a play by *reading* it? I'm a practical manager.

After a lapse of eighteen months, the manager finds he must produce something to pay for the next dozen foreign failures, so he dusts off the play and sends for the playwright.

PLAYWRIGHT (*joyously*): You are going to do my play?

MANAGER (*judicially*): Yes. But you'll have to make a few changes.

(*He weighs the manuscript on a pair of scales.*)

You see. It weighs three pounds. It's too talky.

(*Casually tears out twenty pages and throws them in the waste basket. Again weighs the script.*)

That's better. I never produce a play that weighs over two pounds and a half.

PLAYWRIGHT: But the talk means something—delineation of character—development of story——

MANAGER: Do *you* suppose an audience will understand that stuff? Why, even *I* don't understand it! Whenever I find stuff in a play I don't understand, I cut it out.

THE PLAYWRIGHT: But——

THE MANAGER: Now, *I* am used to supplying attractions to high-class theaters. You are talking to a man who *knows*.

. . . . . .

THE PRODUCER: Now how can I change this play?

PLAYWRIGHT: Why *change* it?

THE PRODUCER: I'm the producer, ain't I? What do you suppose the manager pays me for?

(*He throws away the last act.*)

. . . . . .

THE LEADING LADY: You'll have to alter my character and all the scenes. Otherwise the play is very good.

THE PLAYWRIGHT: My heroine is only fifteen. This lady is—not young enough——

THE LEADING LADY (*indignantly*): I've been playing leads on Broadway for thirty years!

MANAGER: Besides, she's under contract.

THE LEADING LADY: Already, this season, I have played the lead in four plays. If anyone could have saved them, I could.

(*The Leading Lady tears out half of the second act.*)

. . . . . .

PLAYWRIGHT: But my first act is on top of a Swiss mountain.

SCENIC ARTIST: Change it. I don't like to paint exteriors.

(*He tears out some more of the second act.*)

. . . . . .

STAGE CARPENTER: Say, boss, I've got a great set in storage. It's a parlor. Door center, doors right and left.

MANAGER: Great. That will save me two hundred dollars.

PLAYWRIGHT: But it doesn't fit my play.

MANAGER (*wearily*): These impractical authors!

(*He tears out some of the first act.*)

. . . . . .

THE SHOW MAN: Forty Broadway plays owe their success to me. Now I won't stand for this scandal idea. I've got to have a chance to show what *I* can do.

(*He tears out some more of the first act.*)

. . . . . .

The Wig Man, the Electrician, the Banker (who is an eminent hide-and-wool merchant downtown), a Chorus Man, the Office Boy and sundry other skilled and capable personages lend their invaluable aid in making the play a masterpiece.

. . . . . .

MANAGER (*gives the Playwright his play, which now consists of a blue cover and two brass clips*):

(Continued on page 7.)

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SOME OPERA STATISTICS

FRENCH opera statistics, recently compiled and published by ALBERT SOUBIES in his "Almanach des Spectacles," afford an interesting insight into the character and vogue of the performances of opera in the three Paris opera houses. According to this compilation, the three most popular composers were WAGNER, MASSENET and PLANQUETTE. Seven operas of WAGNER were produced at the Opera with a total of forty-eight performances of "Lohengrin," "Meistersinger," "Siegfried," "Tannhäuser," "Tristan and Isolde," and "The Walkyrie." Next came VERDI with thirty-two performances, GOUNOD following with twenty-five, and SAINT-SAËNS next with twenty-two performances.

This proportion as to WAGNER'S relative popularity holds for the Metropolitan Opera House, New York, as well as for Italy, where he heads the list in the number of productions the season through.

At the Opera-Comique, MASSENET led with ninety performances, including his ballet, "Cigale," followed by PUCCINI with fifty-eight, CHARPENTIER with forty-five and BIZET'S "Carmen" with forty performances.

At the Gaite-Lyrique, the home of comic opera, or opera bouffe, "The Chimes of Normandy" and "Rip," of PLANQUETTE, sustained a total of seventy-eight performances, followed by LECOQ'S "Little Duke" and "La Fille de Madame Angot," with a total of sixty-five. Then came OFFENBACH, whose "La Fille du Tambour-Major" was performed forty times. HERVE'S "Mam'zelle Nitouche" (which LOTTA made familiar to American audiences) was next in the scale of repetitions, with thirty-seven performances.

Of the old standard composers, BERLIOZ'S "Damnation of Faust" had five. GLUCK'S "Armide" five, and MEYERBEER'S "Huguenots" four performances at the Opera, where the "Salome" of RICHARD STRAUSS sustained six, and "The Jewels of the Madonna" of WOLFF-FERRARI thirteen performances.

Divided by nationality, and counting the German-Italian composer, WOLFF-FERRARI, among the Italians, the Opera gave sixty-three performances by German, forty-five by Italian, and ninety-eight by French composers, exclusive of ballets.

THE "STOCK" SITUATION

THERE is something potential and suggestive in the point of view expressed by the dramatic critic of the *Evening Sun* to the effect that the over-hasty action of playwrights and play-agents generally to sell plays to motion picture producers has seriously affected the interests of many stock companies.

It is not to be denied that for some reason which has not been otherwise accounted for, the present season has been a more or less disastrous one for a great number of stock companies. Where stock companies generally have enjoyed the liberal patronage of the public for a number of years, the result this season has been peculiarly discouraging, and fewer such organizations are doing well at this time than in previous years during the same period.

The only logical explanation so far forthcoming is the suggestion that here the motion pictures have seriously affected the situation. It is held that the readiness of playwrights to have their plays filmed and presented in moving picture form has destroyed their value as stock property, and as the majority of stock companies depend for their popularity on presenting the latest "releases" of plays which have not previously been produced at popular prices, the showing of these releases in moving pictures has made them unavailable as drawing cards for local stock organizations.

The corollary of this condition is a reaction against the playwrights themselves, who are now deprived of the remunerative market which the many stock companies throughout the country have hitherto afforded them.

"THE MIRROR" AT SUMMER RESORTS

DURING the Summer vacation period THE MIRROR always receives more or less complaints from readers at Summer resorts that they are unable to secure THE MIRROR without great difficulties. By sending in a three months' subscription the paper will be sent to the nearest address of the reader, and this address can be changed as often as desired at the cost of a postal card. Another way is to give the nearest news-dealer an order for THE MIRROR, with instructions to forward the order to the American News Company and its branches. There is no reason why any friend of THE MIRROR should be without his favorite paper. Complaints of non-delivery will receive prompt attention, and the delay will be remedied immediately.

OLD SCHOOL ACTORS

(*William Seymour in the New York World.*)

I have just read the editorial in to-day's *World*, "Actors for the Public Schools," wherein the suggestion of Henry Clews that "a first-class actor should speak Shakespeare's lines in our public schools" is commended. The editor asks, "Where will the actors be found competent for the task?" and if the method of the old school survives.

A hurried thought "back to the past" brings to mind the names of a few survivors of thirty and forty years ago, which I append: Charles Walcot, Charles Barron, James O'Neill, Theodore Hamilton, Eben Plympton, Charles Hanford, Frederick Warde. I have been associated with all of these in Shakespearean productions. I doubt if any of these actors were "trained to a sonorous style of elocution."

They began by playing the smaller parts and watching the bigger actors in the larger ones. The tragedians of forty (or more) years ago assisted the supporting young actors by kindly instruction and suggestion, imparting to them the knowledge which they had received from older stars before them, enhanced by their individual talent and experience.

There was much of tradition handed down and more intelligence and study in the work of the old-school actor than he is nowadays given credit for.

My earliest Shakespearean training was with Lawrence Barrett, Edwin Booth, James H. Hackett, Charlotte Cushman, Edwin Forrest, John McCullough, and E. L. Davenport, and I acted with them all—from boyhood into manhood—and after an experience of fifty years I heartily endorse the "old school" with its "impressiveness" and "thrill," but which was "acting" after all.

SHAW IN GERMANY

(*From a London Exchange.*)

Easter is generally a close time for new plays, but Sir Herbert Tree made an exception, with his version of the latest Bernard Shaw drama. This new piece of G. B. S. wisdom, "Pygmalion," is still running in Berlin; so is another G. B. S. play, "Mrs. Warren's Profession." Indeed, it is one of the surprises of the English visitor to Germany to note how large a place the English drama takes in the intellectual life of the Fatherland. The powerful Anglo-Chinese drama, "Mr. Wu," which may yet cross the Atlantic, is one of the latest arrivals at Berlin. The imperishable "Charley's Aunt" is an established favorite there, and a Galsworthy play is making quite a stir with the intellectuals of Leipsic.

The English theater goes to France occasionally for such serious drama as "The Attack," which Sir George Alexander recently tried in vain to acclimatise in London, and, of course, London owes many of its lighter pieces to France, but precious little does Germany do for the serious drama of England. England is, in fact, pretty well self-dependent for its drama.

It is otherwise in Germany. The German theater draws to itself the intellectual output of many nations. The Berlin correspondent of the *Daily Chronicle* has been looking over the Berlin playbills and the names he sees are Shakespeare, Goethe, Ibsen, Schiller, Bjornson, Strindberg, Hebbel, Grillparzer, Hauptmann, Shaw, and Von Hofmannsthal. These are the names to be noticed in profusion any week.

As for "Pygmalion," this same Berlin authority declares that its production at the Lessing Theater in Berlin has been a triumph for the dramatist, while in book form the play has run through five editions.

Of living dramatists, it is quite safe to say, Mr. Shaw stands first in Germany. Let another of his plays be first produced in that country and the Germans will claim him, as they claim Shakespeare, as "really German." It is only another illustration of the fact that Berlin is rapidly becoming, if indeed it has not already become, the European playgoer's paradise. It is a city well worth visiting for its theaters alone.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

A. L., Washington.—Do not know where Paul McAllister is now playing.

P. C. C., Philadelphia.—Richard Mansfield produced "Peer Gynt" in New York, Feb. 25, 1907.

G. A. BAKER.—Helen Freeman appeared with John Drew in "Jack Straw" and with Bruce McRae in "The Flag Lieutenant."

A READER, Philadelphia.—Questions concerning Grace Huff have been answered in recent issues of THE MIRROR.

CUPERTINO, Cal.—Mr. Clay Greene dramatized Bret Harte's "M'liss" and no doubt controls the rights. He can be addressed care of Lambs' Club, New York.

HELEN P. M., Northampton.—Our advice to you is to consult the columns of THE MIRROR for the names of a play agent, submit your play, and if found satisfactory have the agent place it with a manager. The usual commission for this is 10 per cent. of the author's royalties.

E. H., New York.—Frederic Eric has been on the stage since childhood, making his first appearance with Julia Marlowe's company, of which he remained a member for six years, eventually playing the lead in "Countess Valeska." For three years he toured throughout the West with his own company, playing Shakespearean repertoire; subsequently joined the Sothern-Marlowe company, appearing in leading roles. The revival of "Quality Street" took place Jan. 6, 1908, with Mr. Eric playing the leading role in support of Maude Adams. Do not know Mr. Eric's plans for next season. Previous to his appearance in "Kismet" he appeared as the Count of Gregancy in "Israel." He is considered an excellent actor. "The Jesters" was produced at the Empire Theater, New York, Jan. 15, 1908. "The Sunken Bell" was produced at the Knickerbocker Theater, New York, March 26, 1900. The American Academy of Dramatic Arts is considered one of the best dramatic schools in this country.

THE ONE-ACT PLAY IN VAUDEVILLE

Editor DRAMATIC MIRROR:

SIR.—I am sincerely sorry that Mr. Leland has found any depreciation of the variety stage in my article, "The Technique of the Vaudeville Sketch," for in it I endeavored to convey as far as possible, my most genuine respect for the form. An experience of considerably more than six years past that consisted not only in close observation of most of the "big time" acts, but in actual writing of vaudeville sketches, one of which has been playing now for more than three years, taught me long ago that vaudeville is an entertainment of quality so high that no writer could condescend to it and remain consistent.

In making the point that delicate effects are barred from vaudeville success, I made a statement that is by no means original, but that has been made and is supported by a majority of people whose intimacy with vaudeville makes their stand quite authoritative. For reasons detailed in the article, an action successfully presented in vaudeville must be epitomized to the limit, which means that great emphasis must be placed, in the writing, upon its salient points—so great, in fact, that delicate things, or parts not essentially striking, are of necessity virtually eliminated. Experienced authors, actors, and agents are practically unanimous on that. That distinction between broad and delicate work is what created the term "sketch" in contradistinction to "one-act play."

As to whether or not position on the bill means anything, the rivalry for that advantage, constantly going on among vaudeville players, will sustain my contention that it is important.

Review of the past vaudeville season does present the specious argument that one-act plays are winning place in vaudeville; but it must be remembered that personal popularity is a tremendous factor in the field, and Kaleb, Dante, Faversham, and the rest, have great following apart from the drawing power of any vehicles in which they may appear. Also it is quite possible for Barrie, Shaw, and particularly Hardy, who was a master of the mechanics of theatrical effects, to be represented by sketches—their work is not constantly on one plane because they have the authority of great names.

I don't think I denied all success for one-act plays in vaudeville; but I did say that they could never be entirely successful, holding that the necessity for more prolonged exposition in the one-act play militates against its having from the very beginning the objective quality required in the sketch. However, I will compromise with Mr. Leland, and say that as melodrama and farce are the broad forms of the drama wherein the action dominates the characters, and as there may readily be one-act melodramas and one-act farces, these two forms of playlet may attain to some sort of popularity on the vaudeville stage. But I still maintain that the sketch is superior to the one-act play as a vaudeville offering.

ARTHUR EDWIN KROWS ("ARTHUR").

NEW YORK, May 27, 1914.

Personal

BERNARD. — William (Billy) Bernard, the well-known stage director from the Pacific Coast, who has been connected with the Belasco and Burbank theaters in Los Angeles, Cal., and the Baker Theater in Portland, Ore., is at the Neurological Institute of New York, 149 East Sixty-seventh Street, slowly recovering from a severe stroke of paralysis, which occurred last September.

CORINNE.—As first announced in THE MIRROR, Corinne, the well-known comedienne, will engage in a

CORINNE,
Who Will Star in "Forty-five Minutes from Broadway."

forty-two weeks' starring tour in "Forty-five Minutes from Broadway," under Cohan management.

GATES.—Among the list of notable arrivals by the *Aquitania* recently was Mr. H. G. Whitney, manager of the Salt Lake *Deseret News*, Mrs. Whitney and their daughter, together with Miss Emma Lucy Gates and her mother. Miss Gates is one of the prominent American girls who has successfully appeared in grand opera abroad. She has been a member of the Royal Opera in Berlin, and for five years has been singing at intervals for the Kaiser, at Cassel and at Wiesbaden. She is said to be one of the world's greatest coloratura artists. A two-year contract will take her back to Germany in the late Summer, but she is privileged to fill concert dates in Great Britain, Belgium and other neighboring countries. Miss Gates will sing at a number of concerts in the West before returning abroad, and will be the star of a mammoth reception concert in her native city, Salt Lake, where the famous Mormon Tabernacle will be packed to welcome her.

HERTS.—News comes in a roundabout way from Germany that Dr. Alfred Herts, the conductor of the Metropolitan Opera House, was married recently to a gifted and statuesque prima donna in the Fatherland during his present sojourn abroad and will bring Madame Herts along with him when he arrives for next season's opera.

MCKAY.—Frederic McKay sailed June 6 for Paris to see a farce which is to be adapted for next season. Mr. McKay has booked Blanche Ring to open in September for twenty consecutive weeks in the theaters controlled by the United Booking Offices, using a one-act version of "When Claudia Smiles," arranged for her by Miss Anne Caldwell, who wrote the original play. Later in the season Mr. McKay will present Miss Ring in a new comedy now being written for her by Catherine Chisholm Cushing. Miss Ring sailed for Europe June 16, with the idea of finding songs for stage use.

WARDE.—Frederick Warde, the well-known tragedian, is lecturing under the auspices of the Chautauqua societies in the South. After an absence of four or five weeks, he will go to his Summer home in Sullivan County and complete his new book, "The Christianity of Shakespeare."

YOUNG.—Mrs. Rida Johnson Young, after a stay in London, is now traveling through France and Germany to gather material and local color for a play which she is writing for Mr. Lee Shubert. Mrs. Young is accompanied by Miss Minnie Dupree and Miss Laura Hope Crews.

AMERICAN DRAMATISTS' DILEMMA

For the first time in his professional career the American dramatist, by and large, is now realising the full significance and all the harassing details accruing to that famous tragedy in which the goose that laid the golden egg was suddenly put out of commission, with dire results to the owners thereof, says a writer in the New York *Evening Sun*. A situation has arisen in the stock company and motion pictures world within the few weeks which is likely to make any dramatist with plays to sell stop, look and ponder. During the last twenty years the popularity of stock companies throughout the country has increased the incomes of the successful dramatists to an immense degree; for, after the two or three seasons of the original play, provided it was a big success, there was a steady demand for it in stock for anywhere from six to ten years after its first production. Sometimes when a play was very popular it would be in demand in half a dozen cities for the same week; thus, if the author's royalty amounted to even as low a figure as $100 a week, this would bring him in $600 a week long after the big timing of his play had been exhausted. With the dawn of the motion picture project to produce popular successes in full length, the authors sent up a new doxology, foolishly imagining that they saw a new Eldorado approaching for them. So in spite of the prayers and warnings of many of the stock managers the dramatists, with scarcely an exception, clamored for the privilege of selling the motion picture rights to all their old plays.

In most instances they received large lump sums for the right, but in no case that we have heard of as yet did a dramatist receive more than a quarter of the amount which he had made any single season in stock royalties for this same play.

And now what is the result? A six-month experiment of the feature film play has proved that, like the little girl with the curl and the forehead, when they are good they are very, very good, but when they are bad they are enough to drive the spectators to drink. In either case the result is the same for the luckless dramatist who has sold his play rights for a mess of pottage. Whether good, bad or indifferent the feature film presenting a whole play has struck a death blow at the provincial stock company from which it will take years to recover. Seventy-five per cent. of the regular stock companies are now closing up, and those managers who are still trying to breast the wall of misfortune have in their own defense found it necessary to declare that they will pay no royalties for any play which has already been presented in motion pictures. Their reason is a perfectly sane one too. How, charging an admission fee of anywhere from 50 cents to $1, can they hope to compete with the "movie" house which presents the same play with a great many more scenes in it and a magnificent production for 10 cents?

So, no wonder these are sad days for the dramatists who have tried to work both ends against the middle.

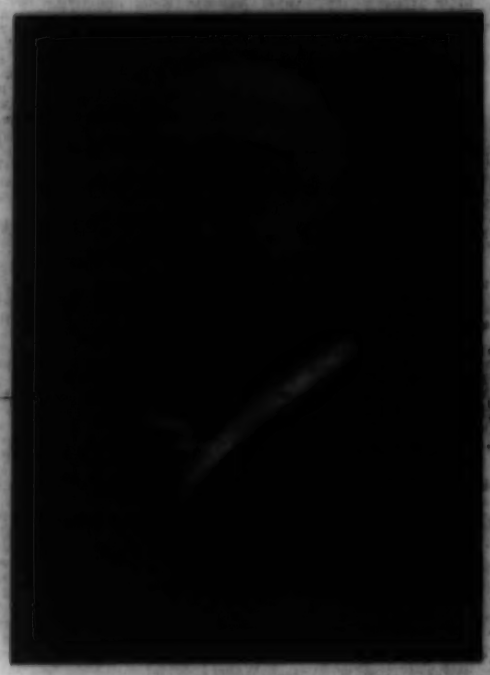
MR. EDWIN H. CURTIS,
Well-known Stage Director Who Is Taking a Needed Vacation.

Mr. Edwin H. Curtis closed a successful season of fifty-eight consecutive weeks as stage director of Poli's Theater, Washington, D. C., on June 8, leaving to take a long-due vacation after two years of uninterrupted activity. Accompanied by his wife (Ollie Cooper), Mr. Curtis will spend the Summer in the mountains. He has not settled his plans for next season as yet.

POPULAR MANAGERS

This is a likeness of Manager Peter C. Cornell, of the Star Theater, in Buffalo, N. Y., who for the past eight years has managed the affairs of the leading theater of Buffalo, succeeding the late John H. Stirling.

It has always been the policy of the management of this playhouse to obtain high-class attractions. Dr. Cornell, some years ago, introduced stock during the mid-Summer season, which has proved worth while. The patronage and support that each season has been forthcoming is marvelously resultful. Dr. Cornell



Pirie.

DR. P. C. CORNELL,
Manager Star Theater, Buffalo, N. Y.

has the faculty of making friends and retaining them; his popularity with the public and visiting managers is a big asset, and he is on the level in his business dealings. He is a native of Buffalo, and a Democrat, genial and dignified in manner toward all with whom he comes in contact.

VETERAN MANAGER'S FAREWELL

(*Continued from page 4.*)

cious stuff must go. It may currently have some vogue, but the backbone of the country will demand legitimate plays. I have seen the conditions of today several times previously. The men in the theatrical business think they are conforming to demand, and are blamable for this condition. They have offered the public a class of material that has driven sensible people to the motion picture shows.

"Look at another form of entertainment—there are the dances. The public, strangely enough, seems attracted to sensational dances, the cafés, the shimmery, shivering stuff without foundation—without either grace or brains. It's the same in literature. It would seem that too many persons would read books and stories that create an almost unnatural desire—a feeling that is absolutely foreign to the solid, sane people who do things."

William J. Davis retires from his long labors at peace and without prejudice, to enjoy a well-earned rest at lovely Willowdale. His interests in the theater will be maintained by his son, William J. Davis, Jr., who has shown managerial capability beyond cavil.

WHAT EVERY AUTHOR KNOWS

(*Continued from page 5.*)

Now fix this up and have it ready for rehearsal in the morning.

(*Playwright has apoplexy.*)

. . . . . .

Later.

THE AUDIENCE: "Awful."
THE CRITICS: "Rotten."

. . . . . .

(*When the Play Has Failed.*)

THE MANAGER: I did all I could for that play, but it was no use. We haven't got the writers over here.

When an author deals truthfully with human emotions his work must be universal.—RANDOLPH HARTLEY.

AT THE WINTER GARDEN

"The Passing Show of 1914" Sets a High-Water Mark in Musical Extravaganza

Third Annual Revue. Dialogue and Lyrics by Harold Atteridge. Music by Sigmund Romberg and Harry Carroll. Incidental Ballet Music Selected and Arranged by Melville Ellis. Production Staged by J. C. Huffman. Dances and Numbers Arranged by Jack Mason. Costumes Designed by Melville Ellis. Musical Director, Oscar Radin. Winter Garden, June 10.

Dance Baggot ..... John Freeman
Mary Packard ..... Muriel Window
A Camera Man ..... William Denham
Miss High Jinks ..... Ethel Amorita Kelly
The Midnight Girl ..... Frances Demarest
Rip Van Winkle Roosevelt ..... Robert Emmett Keane
Little Buttercup, the queen of the movies ..... George W. Monroe
Harris ..... Lew Brice
Earl ..... Elsie Pilcer
A Gypsy Fiddler ..... Ivan Bankoff
Lady Windermere ..... Rosie Crawford
The Misleading Nut ..... T. Roy Barnes
First Attendant ..... Joseph P. Callen
Second Attendant ..... Parker Lester
Carroll McDee ..... Bernard Granville
Pantlon ..... Frances Demarest
Kitty MacKay ..... Jose Collins
Sharon Cricket ..... Harry Fisher
Billie Burke ..... Muriel Window
Cleopatra ..... Frances Demarest
Mr. Variable ..... Harry Fisher
Mr. Manhattan ..... Robert Emmett Keane
Pierrot ..... Stafford Pemberton
Pierrette ..... Ethel Amorita Kelly
Omar Khayyam ..... Bernard Granville
Shireen ..... Jose Collins
Sam Altaham ..... Robert Emmett Keane
Sarah ..... Frances Demarest
Fortune Teller ..... Ivan Bankoff
Tramp ..... Vagabond Players ..... Winifred Gilreath
Marine ..... Elsie Pilcer
Nanon ..... John Freeman
A Priest ..... Lew Brice
A Priest ..... William Denham
The Oriental Girl ..... T. Roy Barnes
An Aviator ..... Jack Evans
Leo Lion ..... Lew Brice
William Penhoss ..... Robert Emmett Keane
Mr. Margaret ..... Nat Navarro
Mr. Whispering ..... J. Edward Nannary
Miss Fifi ..... Grace Hamilton
Mr. Mayor ..... Frank L. Gregory
Mr. Butler ..... Thomas Allen
Miss Twist ..... Nellie Gilman
Mr. Circle ..... Julian Gilman
Mr. Bar ..... Frank Warwick
Mr. Pulley ..... William Green
Miss Trapeze ..... Rupert Gregory
Conductor ..... Jack Evans
Miss Jerry ..... Marilynn Miller
Salvation Nell ..... Muriel Window
Miss Glasgow ..... Winona Wilkins
Miss Leeds ..... June Rividge
Miss Edinburgh ..... Thelma Reedie
Miss Henrietta ..... Florence Averell
Premiere of Chorus.—Adele Christy, Estelle Christy, Kaye Shirley, Mae Tarmey, Ida Scalfe, Betty Barry, Edna Wentworth, Fifi Lassier, Dorothy Lander, Helen Carrington, Rene Marney, Carrie Blake, Helen Marcus, Daisy Lovell, Nita Lamsford, Vivian Gardner, Barbara Clark, Irene Hutchins, Elfreda Hasmarth, Dolly Grey, Miriam McDonald, Mae Harrell, Blanche Marr, Carriage, Picard, Emily Monte, Emily Miller, Helen West, Dorothy Cameron, Alice Randolph, Josephine Hays, Georgie Moore, Ida Kramer, Ethel De Hoit, Gertrude Fay, Eunice Hamilton, Emma McGrath, Cecil Carter, Virginia Lee, Marie Gray, Anna Faulz, Anne Waywood, Margarite Carson, Bobbie Roberts, Lauretta Grant, Lettie Franklyn, Marion Mooney, Irene Mitchell, Lucy Mascelli, Grace Robinson, Hazel Black, Margarite Ward, Gertrude Mackey, Jeanne Dare, Edward Garden, Fred Hudler, Dave Mersnall, James Curran, Bob Wynne, Arthur Whitman, Frank Durand, Bob Hastings, William Jones, Robert Gilbert, Charles Turner, and Walter Smith.

The nerve center of the complicated mystery how to put on a big extravaganza is a virile infusion of color, action and ginger, a proper blending of features and a discreet suppression of too much individuality. Had Al. Jolson or the perpetual Howard Brothers been a part of the new revue at the Winter Garden, it is pretty safe to say that it would have fallen short of the decided success which must be credited to it. The fault of the Winter Garden performances, down to the present one, has always been that we got too much of one man or one woman. Al. Jolson's manner of spreading himself over the whole big stage and a good portion of the auditorium, or the Howards attempting to monopolise all the attention, has been a stumbling block to the protracted popularity of any of the previous presentations.

These objections have been happily overcome, and "The Passing Show of 1914" is one of the most enjoyable extravaganzas ever seen at an American theater. It has a certain dignity despite its general tone of gayety and burlesque, in which the highly artistic work of Miss Jose Collins as an actress and singer alternates harmoniously with the rollicking humor of George Monroe, the quaint individuality of Harry Fisher, the unique "nut" comedy of T. Roy Barnes, the graceful dancing of Marilynn Miller and Ethel Amorita Kelly, the burlesque dancing of Bernard Granville and Lew Brice, and the many novel stage effects which Director Huffman has introduced with a touch of genius.

It is hard to write about this bewildering spectacle without dropping into extravagance, but the truth is that for an exhibition of this kind the Messrs. Shubert have fairly outdone themselves. The music, too, is of a higher character of tunefulness than usual, without losing aught of its popularity, and the illusion of the airships passing over the heaving billows of an ocean, as well as the effect achieved with the chorus running up inclined planes against a curtained background, is worthy of special attention as a modern stage novelty.

The chorus reaches its highest stage of development in endless changes of costume and brilliant dance interludes, and keeps just within the law by keeping its torso well screened behind a mass of glittering spangles. The legs are served *au naturel*, and are not of the cold storage variety. One scene shows a Persian garden of exquisite color and atmosphere. The final scene reveals the grounds of the San Francisco exposition from an altitude, like a vision from dreamland. The scene painters, John Young, Robert Law, and William Rising, have contributed no less than the other artists to the dazzling spectacle.

Nearly every distinguished actor or actress of the past season, as well as nearly every play of any success whatever, is cleverly burlesqued, and the specialties are uniformly excellent, with several striking a higher average. Among the best features are two delightful dance numbers by Miss Miller and Miss Kelly, with Ivan Bankoff, Stafford Pemberton, and Wilfred Gilrain. T. Roy Barnes, by keeping fairly within the lines of artistic discretion, scored a big success with his chatter; Miss Collins is seen at her best in a variety of parts, from Kitty MacKay to Shireen, a Persian Princess. She easily carried off the vocal honors, especially when she sang "You're Just a Little Bit Better" and "Dreams of the Past." Miss Miller made a hit not only with her finished dancing, but some amusing imitations of popular actresses, which she called "Impressions." Granville and Brice scored with a funny pantomimic interlude, "The Grape Dance."

STAGE NOTES

Jane Grey has sailed for London to see a play in which she will be seen here next season.

Marjorie Murray, an American girl of Scotch ancestry, heads the first outgoing company of "Kitty MacKay."

Anne Van Vechten, who is in charge of the Dramatists' Club during the season, has sailed for a six weeks' vacation in Paris.

R. H. Burnside wrote the lyrics and directed the production of "The Hermits in Vienna," which was recently given by a Cleveland amateur theatrical club in that city.

J. R. Lorraine, who recently closed with "Mrs. Wiggs of the Cabbage Patch" has undergone an operation on his right arm as a result of an accident he met with a year ago. He is convalescing satisfactorily.

Miss Laura Laird, who was with "Kiss Me Quick" in New York, and recently in vaudeville, is taking a three months' vacation. She is now with her sister at Omaha, Neb., and will not return to New York until August.

Francis J. Gillen, leading man with Percy Haswell in Memphis during the Spring season, and with the same company in Toronto this Summer, has been engaged by William A. Brady for the lead in "The Things That Count" for next season.

Josephine Victor, who has taken the place of Florence Reed in "The Yellow Ticket," met with extraordinary success at her opening performance in the role of the hunted Jewess. She was seen previously in "The Temperamental Journey."

Arthur Byron's leading woman in the Chicago company of "To-Day," will be Bertha Mann. Manager Von Tilzer saw her play in a special matinee performance given a few months ago under the auspices of the United Theatrical Association.

Eleanor Brent has been engaged by Henry W. Savage for the role of "Everywoman" next season in Walter Browne's play of that name. Mr. Savage will send out "Everywoman" on a big scale and for a long season, that opens Aug. 18 in New London, Conn.

A Chicago dispatch of June 11 states that Harry L. Cort and Miss Margaretta Jones, of Los Angeles, eloped to Evanston, Ill., on the afternoon of June 10 and were married. Mr. Cort is the son of John Cort, the theatrical manager. Mr. Cort and his bride will pass their honeymoon in New York.

The many friends of Kitty Wolfe (Mrs. Harry Clay Blaney) will be glad to learn that she is well on the way to recovery following her recent operation at the General Memorial Hospital. As soon as she is permitted to leave the hospital she will be taken to her country place at Center Moriches, L. I.

When it comes to keeping a close tab on the march of progress commend us to the Wisconsin Seating Company. During the past two weeks two new and up-to-date theaters, the Stamford (Conn.) and White Plains (N. Y.) theaters, both just in the course of completion, have been furnished with about 1,500 opera chairs, each of this company's well-known product. The seats are of most artistic design and practically indestructible. H. S. Ansley, their New York manager, is always "on the job." His slogan is "You can't beat our seat," and theater men agree with him.

MISCELLANEOUS NOTES

The Liberty Amusement Company has closed a deal whereby it will erect a $75,000 moving picture show house just west of the Crescent store on Riverside Avenue between Wall and Post Streets. The deal was approved this week by those in charge of the George Lauman estate, owners of the site, and William Cutts, who is vice-president and manager of the Montana Amusement Company, which operates moving picture houses in Butte and Missoula. L. W. Hutton, well-known mining man, and Thaddeus S. Lane, president of the Home Telephone Company, are said to be associated with Mr. Cutts in the enterprise. The house probably will be known as the Liberty, and it is to be opened Oct. 1. The building will be 56 by 142 feet, three stories high and constructed of steel and reinforced concrete. The entire front will be marble and plate glass.

The PUBLICITY MEN

B. Butler Boyle has returned from a successful tour as manager of the May Robson company.

Edwin Wallace Dunn, of the Cohan and Harris offices, declares that withholding the identity of the author of the new production, "Wanted $22,000," is not his doing, but an act on the part of the management "for some reason or other."

Edward L. Bernays is one press agent who is certainly going to last over the hot weather. He observes a Summer diet, and is up on separation of proteids from albumens. At one resort of his a hygienic person may get the milk of a Bulgarian goat at 5 cents the glass.

Chester H. Rice is doing the press work for David Belasco, Charles Emerson Cook having resigned from the Belasco staff. Mr. Rice is already well known in the profession. He was for a time manager of the Chatterton string of opera houses in Illinois.

Frank J. Wilstach has gone to London for a vacation, accompanied by his daughter, and is domiciled at that familiar resort of American sojourners in the British capital, 68 Gower Street, whence will henceforth radiate the Wilstachian sound-waves of philosophical pipe-whiffs.

Catherine Lee, of the Winthrop Ames offices, sailed yesterday for Paris. She will be gone on her vacation until August, when she will have to return to place the initial spreads for a new Ames production. During this season past Miss Lee has been very active, and has to her credit some excellent publicity that is all of the kind conforming to the dignity of her able and artistic employer.

Al. Strassman, who is in charge of the publicity work for the A. H. Woods attractions now playing in New York, is quietly carrying on a campaign that is as extensive as it is effective. Anna Marble, whose cheerful self used to promote Wood publicity, is summering at Shoreham, L. I., where her husband, Channing Pollock, is running for Justice of the Peace with no one on the opposing ticket.

Mr. Wotherspoon, formerly represented by publicity for "The Red Canary," is press representative for "The Escape," the motion picture now showing at the Cort. He had a delegation from the Women's Political Union at the house the other day as a special feature. The ladies made speeches and otherwise devoted energy to securing votes. They also made Mr. Wotherspoon buy a white lead pencil with a rubber.

Hark ye!

News item of momentous importance. Name—June. Place of birth—Summer home of N. T. Grandlund, press representative for Marcus Loew, at Longmeadow, N. J. Condition—Wonderful. Condition of mother—Better than that. Present pursuits—Waking nearest neighbor, half a mile away. Future Vocation—Singer on the small time. Only paternal regret is that it cannot be a sailor, reporter, sport editor and press agent.

A neat little blotter is being distributed from the Brady offices to announce the coming of "The Things That Count" on the road. As there is no telling when the New York popularity of this excellent little comedy will let up, there is no date given. Inches and fractions are marked off on the upper edge, and below, between two pictures of characters in the play is the legend: "Keep this rule by you. It's useful. Also remember that 'The Things That Count,' by Laurence Eyre, from a whole season's run at the Playhouse, New York, is coming to this city next season." Leander Richardson is general press representative of Mr. Brady.

To J. C. Huffman, the stage director, is credited the idea of holding of open-air rehearsals of the new Winter Garden "Passing Show of 1914." The place is a grove just across the Hudson River near the ferry landing at Edgewater, N. J. This grove is often used for rehearsals and private performances of Summer plays and pageants, under the direction of Harvard College students and other amateur dramatic organizations. Only the principals of the new attraction rehearsed at the grove, the chorus going through its evolutions on the stages of the Winter Garden and the Forty-fourth Street Theater.

Charles Dillingham has devised a new way of selecting chorus girls which he believes will not only save trouble for himself, but expense and disappointment for the applicants. He has arranged with the Victor Talking Machine Company to make a record of each girl's voice. Then all she has to do is to send the "canned" tryout along with a photograph, and Richard Burnside, Mr. Dillingham's general stage director, will make a tentative decision. Records and pictures must reach the Globe Theater not later than July 15. The chorus is to be used in the new Montgomery and Stone musical play, which will be produced early in the coming season.

Walter J. Kingsley is now handling the press matter for the Palace Theater along with his other duties as general press representative for the United Booking Offices. Except for the first few months, William Raymond Hill has directed the publicity department of the Palace Theater, establishing a remarkable record. A large measure of the success won by the Palace has been directly due to Mr. Hill, whose able publicity methods made the theater the best known vaudeville house in the East. His wort at the Palace has always been distinctive and commendable. Mr. Hill will spend the Summer resting at his bungalow at Sea Gate, incidentally directing the publicity for Henderson's Music Hall at Coney Island.

MRS. WOODS'S AUTO TRIP TO COAST

Mrs. A. H. Woods, accompanied by a niece, nephew and her chauffeur, left New York Wednesday, June 3, on an automobile trip which will take her to San Francisco. The party, which is equipped with a complete camping outfit, expects to reach the Coast by June 29.

A good-natured controversy between Mr. and Mrs. Woods is the reason for the trip. Mr. Woods is to produce a new play at San Francisco on June 29, and Mrs. Woods expressed the desire to be present at the premiere if she had to cover the entire distance by auto. When her husband declared that she could not perform the feat, Mrs. Woods decided to make the attempt. The distance to be covered will total nearly 4,000 miles.

CARMEN SYLVA WRITES OPERA

Carmen Sylva, Queen of Rumania, made her debut Saturday night, June 6, as author of the opera "Marioara." The libretto in German rhyme is an adaptation of a Rumanian fairy tale. The music is by Cosmovici, manager of the Rumanian State Railways.

ACTORS' CHURCH ALLIANCE

The Rev. Walter E. Bentley, National Secretary of the Alliance, is in St. Louis, Mo., where he witnessed the first performance of the Pageant, which was given last week to commemorate the one hundred and fiftieth anniversary of the founding of the city. He addressed the annual convention of the diocese of Missouri on the work of the Alliance, at the Cathedral, and also visited members of the St. Louis Chapter. He preached at St. Stephen's Church, Ferguson, Mo., in the morning, and at the Church of the Redeemer, St. Louis, in the evening. Returning to New York he expects to interview the Chaplains in the various cities on the way.

At the service held recently by the New York Chapter of St. Michael's Church, Ninety-ninth Street and Amsterdam Avenue, the Rev. John P. Peters, D. D., was the preacher. After reviewing the Oberammergau Passion play, Dr. Peters gave a vivid description of the Passion play which he witnessed in Teheran, Persia, and which he said was the nearest approach to a dramatic representation in the whole Semitic world. "The spirit that must go with the drama is the spirit of service and not of merchandise. We must fight against mere commercialism, for the sake of an ideal in the sale of an eternal soul. The Pulpit, Stage, Art, Press each has its own temptation. Some of the recent New York plays have been produced, no doubt, with the very best motives, yet it must produce ill-results, on the whole, like a certain doctor who concentrating his mind on his mouth produced such a dangerous flow of saliva that he undermined his health. Shakespeare was the great interpreter of life, and there is nothing easier than that. Let us, too, so serve and never sell your manhood or your art for gain."

The church was crowded and a reception followed in the parish house, which was greatly enjoyed.

The Actors' Church Alliance is fifteen years old this month, having been founded under the presidency of the late Bishop Potter at Berkeley Lyceum in June, 1899. Owing to the absence of George Arliss and Ben Greet the celebration of this interesting event will be postponed to the Fall.

THE IDEAL DRAMATIC PAPER

I was gratified to note the happy use you made of the local matter I sent you some time ago. It is things of this nature which call pat attention to the real troubles in the theater which are going to help bring it back to where it belongs.

I certainly do enjoy reading THE MIRROR. It is everything that a journal devoted to the stage should be. I am a newspaper man of some years' experience, and have been through the grist of issuing various sorts of "prints" myself. If it is any satisfaction, I will say that were I at the helm of THE MIRROR I do not know how I could improve it. And that's "some" admission for one of the craft to make, you'll realize. I endorse all the nice things that Frank Keenan and others say about you, for they are deserved.

LOS ANGELES, CAL. H. O. STECHHAN.

THE PARIS STAGE

Wagner's Increasing Popularity, Thanks to Russell Opera Co.—"Twelfth Night" Well Played

PARIS, June 9 (*Special*).—Mr. Henry Russell's Boston opera season continues successfully at the Théâtre des Champs Elysees. "I Pagliacci," with Madame Emmy Destinn as Colombine, closed the series of the Italian school. M. Martinelli is, of course, inferior to Caruso, but his work is none the less interesting. M. Ancona, who seems to make a hit in every new role, was called eight times before the curtain after the prologue.

It is amusing to recall how the poet Catulle Mendès accused Léoncavallo of stealing the theme for the opera from his "Femme de Tabarin," but the composer was able to prove that the idea came from a true story, the hero of which had but just been liberated from prison and who offered to testify to the truth of the tale.

Mr. Russel could not have chosen a more opportune moment to give his Wagnerian repertoire. Wagner is à la mode, since "Parsifal," and the public is only too eager to get a new insight of the great German composer's works, as their hearty applause of "Tristan and Isolde," with Eva van der Osten and Peter Cornelius, amply showed. "Die Meistersinger von Nürnberg" are to follow shortly.

At the Grand Opera the Russian ballets have awakened the same enthusiasm as last year, and at the Gaité-Lyrique there is a curious musicalisation of Maxime Gorki's "Radda," with Madame Rina Brosia in the title-role. To complete this week's musical news, I should also mention "Marouf, Savetier du Caire," a second cousin of "Kismet" and "Omar," that, like them, derives its source from the "Arabian Nights." It is little more than an excuse to afford M. Jean Périer opportunities for another of those characterisations for which he is famous.

One of this week's most interesting novelties was M. Arthur Meyer's play, "Ce Qu'il Faut Taire," at the Bouffes-Parisiens. It is the first, and I fear the last, play of the noted French journalist, who is also one of the last examples of the courtly grace and wit and refinement of the Second Empire.

The plot, unreal and difficult to follow, is rendered more so by scenes in which M. Meyer gives his opinion on sports, the tango, the education of young girls, and so forth. These in themselves form the most delightfully witty and brilliant satire of our times; but it retards the action of the piece, and the public did not seem to recognise themselves as others see them in the mirror held up to them by M. Meyer.

Madame Vera Sergine was not at her best as the socialistic wife of the great royalist leader who starts to elope with her husband's secretary, M. Duménil was strong and forgiving; and M. Vincent, who is always cast for the part of a scamp, worked hard as the secretary. All the smaller parts that in such a play, and thanks to the clever dialogue are really the principals, were most amusingly and intelligently rendered by the supporting company.

A most interesting attempt was made by the Théâtre du Vieux Colombier to give Shakespeare's "Twelfth Night" with much the same novel staging effects as those which Mr. Granville Barker rendered so popular in London, with the aid of Henry Ainley and Miss Lillah Macarthy. It is incredible how little the French public know of Shakespeare. Can you wonder that "Twelfth Night" proved a wonder and an enchantment? When one thinks of "Macbeth," "Hamlet," or "King Lear," the lightness of Shakespeare's touch is astonishing.

One cannot thank M. Jacques Coupeau enough for such an evening. The harmony of costumes and lights was an artistic treat. Madame Blanche Albane is a beautiful and charming Olivia, Mlle. S. Bing a youthful and fiery Viola, and Mlle. Jane Lary is the most impertinent and roguish wench one could hope to meet. Mlle. Samuel played Sebastien with assurance. M. R. Bouquet was a most hilarious Sir Toby; M. Jouvey is original as Sir Andrew; M. L. Weber and Nemo deserve praise. As for M. Jacques Coupeau, he gave a most perfect rendering of Malvolio.

It was a hideous transition from "Twelfth Night" to "Celle qui Assassina," a low, degrading dramatisation of the murder of M. Calmette by Madame Caillaux, in which the names are scarcely changed and an intrigue is imagined between the murderess and the man she killed. I do not see how such putrid matter is tolerated. But the Affaire Steinheil also had its stage version, and both are somewhat similar.

M. Paul Gavault has been officially named director of the Odeon; the well-known author of so many farces is now preparing his programme for next Fall. He has retained most of the artists that were under M. Antoine's management.

T. DE ARGAMASENA.

MANNERS VS. MOROSCO

Selection of Peggy O'Neill to Head Chicago Company of "Peg" Likely to Precipitate Lawsuit

In spite of the fact that the Chicago showing of "Peg o' My Heart" has been deferred until Laurette Taylor had concluded her New York engagement, that this star might appear there in the role she created, Oliver Morosco has announced the opening of "Peg" at the Garrick Theater in Chicago, with Peggy O'Neill in the name part, as head of the original cast. It is said that J. Hartley Manners, author of the play and husband of Laurette Taylor, has a contract holding Chicago for his wife, as well as Boston, Philadelphia and London. Further, it is reported that relations between Manners and Morosco have been strained all year, and that this is merely the culmination. Peggy O'Neill has been heading one of the companies of "Peg" on the Pacific Coast for some time past. Her place there will be taken by Florence Martin. In view of this situation, it is likely that a lawsuit will be precipitated. The threatening break involves millions of dollars, as "Peg o' My Heart" is one of the most notable successes of many seasons past.

Manager Morosco came from Los Angeles a week ago, ostensibly to confer with Manners. Whatever was accomplished in this conference must have been very much to the point, for it was very brief. Immediately after, Mr. Manners and Miss Taylor sailed for abroad, leaving the entire matter, as far as they were concerned, in the hands of Mr. Manners's attorney, David Gerber. Miss Taylor is scheduled to appear in "Peg" at the Cort Theater in Boston early next season.

Miss O'Neill is to have the original company in her support during the Chicago engagement, excepting only Hassard Short and H. Reeves-Smith. In their places Gilbert Douglas and Harry Stanford have been engaged. Emily Melville, Clarence Handyside, Reginald Mason, and Ruth Gartland will complete the cast.

DRAMATICS AT NORTHAMPTON

NORTHAMPTON, Mass., June 10.—Northampton, Mass., has again gone through its Commencement season with fitting recognition of the value of Shakespearean dramatics. On June 10, at Miss Capen's School for Girls, the elocution classes, under direction of Miss Frances Jean White, gave an interesting presentation of "Much Ado About Nothing."

The Smith College Dramatics, June 10-13, under direction of Mr. Alfred Young, of New York, and Miss Clara Bell Williams, of the college, were of the usual brilliance, and of especial interest because of the choice of play—"The Tempest," which hitherto no class has deemed it advisable to attempt. It proved a worthy addition to the list of notable successes given by previous senior classes, beginning with "Electra," in 1889, and including "Job," George Eliot's "Spanish Gypsy," "Colombe's Birthday," "Athalie," "Passe Rose," all the Shakespearean comedies—several of them repeated by other classes—"Hamlet," "Macbeth," "Sakuntala," and "The Pretenders." The beauty and elaboration with which "The Tempest" was set, the elegance of the costumes, and the effectiveness of the dancing would be notable in any production. Notable also was the care and study given to every line of text and feature of characterisation.

MARY K. BREWSTER.

ACTORS' EQUITY ASSOCIATION

No one must feel that the Council is relaxing its hold upon things concerning the A. E. A., because it will meet only every two weeks during June, July, and August.

The president is preparing a paper dealing with our situation, and a copy of it will soon be sent to each of our members.

During the week the association, through its Council, has collected money for nine members of a certain company, who thought they could get no redress against a management that acted in bad faith.

Mr. John Emerson has signed the entire cast of the new play he is presenting at Atlantic City this week under contract forms furnished by us.

Mr. Hiter, the manager of the May Robson company, has adopted our contract form, and will have his name printed thereon.

A number of complaints are coming in against unclean dressing-rooms throughout the country. In fact, so many women members are aroused upon that subject that we are planning a wide and systematic campaign to secure cleaner theaters.

Of late many letters have been returned to the office marked "unclaimed." All members whose address has changed since they joined the association are urgently requested to notify us to that effect at once.

By Order of the Council,
BRUCE MCRAE,
Corresponding Secretary.
HOWARD KYLE,
Recording Secretary.

"OMAR" PLANS

Guy Bates Post is now playing a two weeks' engagement in "Omar, the Tentmaker," at the Cort Theater, in San Francisco. Following this he will play dates in Los Angeles, Portland, Seattle, and Tacoma. Then come Victoria and Vancouver, and other Canadian cities, arriving back in the States on Sept. 7, at Duluth. Then, after week stands on the way East, come engagements in the Bronx and new Standard Theater, New York; the Shubert Theater in Newark, and four weeks at the Majestic in Boston. After that come Spring engagements in Philadelphia and Chicago. Mr. Tully, the author, and member of the producing firm of Tully and Buckland, will probably present "Omar" in London next year.

VACATION FOR MISS DE MAR

After three more weeks' playing the beach houses—Atlantic City, Brighton Beach, and Rockaway—Grace De Mar will begin her Summer vacation.

Miss De Mar's season has lasted forty-nine weeks. She is booked for an Orpheum tour next season.

PLANS FOR NEW PROVIDENCE HOUSE

PROVIDENCE, R. I., June 10.—Work on the new Keith Theater, which it is planned to open on Labor Day of 1915, will be begun next October, and the Nickel Theater, which stands on the site of the future edifice, will be torn down next Summer. The new theater will have its entrance on Westminster Street, the auditorium proper being in the rear of the Kinsley Building, with the stage entrance on Snow Street.

The excavating and outside work will be pushed forward in order to have it finished before cold weather, the inside work to be continued through the Winter. The plans are now in the hands of the architects, being supervised by E. F. Albee, who will give his personal attention to every detail.

Mr. Albee has built the Keith theaters in Boston and Philadelphia and the Palace Theater in New York, regarded as one of the most beautiful vaudeville houses in this country, and it is his aim to give this city the results of his best efforts, as it is here that Mr. Albee's first personal enterprise was conducted. The new theater will be of modern construction throughout, the auditorium will have a large seating capacity, and the decorations and furnishings will be of great beauty.

The present Keith Theater, upon the opening of the new house, will be given over to a policy of moving pictures, replacing the Nickel Theater. The present house will be renovated and redecorated. The policy to prevail will be that of the continuous performance, with admissions of 5 and 10 cents.

E. H. COLEMAN.

NEW KANSAS CITY HOUSE

KANSAS CITY (*Special*).—Morris Meyerfeld, of San Francisco, president of the Orpheum Theater and Realty Company, last week, gave final approval to the interior decorations of the Orpheum Theater, now under construction on Baltimore Avenue, near Twelfth Street.

"We hope to be able to open the season in the new house," said Mr. Meyerfeld, "but we are not sure that it will be ready by that time. We may have shows for a few weeks in the old house. We are especially anxious to inaugurate the season in the new one, however, for it is the last word in theater building, and is in many respects the most beautiful house in the Orpheum Circuit."

TO DANCE IN PARIS

Margaret Hawkesworth, daughter of Mrs. R. W. Hawkesworth, of this city, and Basil Dursat, both said to be well known in New York society, have joined the ranks of professional dancers and have just been engaged to appear during June and July at the Pre Catalan in the Bois de Boulogne, Paris. They will give daily exhibitions of characteristic American modern dances, and a special orchestra of thirty colored musicians is now en route for Paris to furnish their music.

NARROW ESCAPE FROM DEATH

Mrs. Bud Fisher (Pauline Welch), wife of the cartoonist and well known in vaudeville, had a narrow escape from death when two automobiles crashed together head on at Baychester Road and Pelham Parkway early last Thursday. Mrs. Fisher was rescued from beneath a blazing machine with a crushed breast and internal injuries. She has an excellent chance of recovery.

VAUDEVILLE FOR EBBETS FIELD

At Ebbets Field, Brooklyn, Marcus Loew plans to produce nightly, within two weeks, a programme of vaudeville, motion pictures, fireworks, and music at popular prices.

WEYBURN TO STAGE REVUE

Ned Weyburn is to produce a new revue, "Dora's Dose," described as "a musical slumber in seven nightmares," at the London Paladium, on July 6.

Pennell and Tyson open a tour of the Moss-Stoll time in England in July. Last year the team toured the British halls successfully.

BERNHARDT COMING

"Divine Sarah" Coming to America in the Autumn to Play "Shylock"

Sarah Bernhardt is scheduled to make still another "farewell" tour of America, although this trip will be only incidental to a "farewell" tour of the world. As usual, William F. Connor, who has just returned from Europe, will be her manager. He concluded arrangements with her in Brussels. She will leave Paris for New York Oct. 10. In justice to Madame Bernhardt, it must be recorded that she told Mr. Connor she would not call this her farewell tour, but "you can say that this tour will close my career on the stage." Which illustrates Madame's naïveté.

She will bring a supporting company of fifty players. The repertoire will include "Jeanne Doré," "Lorenzo Bernis," "Resurrection," "Phèdre," "Camille," "Madame X," "Le Mort de Tintagile," by Maeterlinck, and a composite bill of three parts, "A Night Before Christmas," "The Death of Cleopatra," and "Merchant of Venice" (trial scene), with Madame Bernhardt as Shylock. M. Renaudi (Polin), formerly leading man at the Odeon Theater, has been engaged for the leading male parts.

In March Madame Bernhardt and company will sail for the Mediterranean, stopping at Algiers, Tunis, and covering the European capitals. A special performance of "Phèdre" will be given at the Greek Theater, Syracuse, Sicily, also at the Roman Theater at Carthage. An engagement of two weeks in London will finish the first part of the world's tour.

From London Madame Bernhardt and an organisation of vaudeville and dramatic artists will sail for South Africa, Australia, and the Orient. From Japan the company will sail for Vancouver, playing the Coast cities to Valparaiso, to Buenos Aires, Rio Janeiro, and completing the tour at Madrid, Spain.

WOODS REHEARSALS

"He Comes Up Smiling" Opens July 6—Dates Set for Other New Productions

A. H. Woods has already announced many of his plans for the coming season, and has already begun rehearsals for new openings. The first premiere will be the Rennold Wolf and Emily Nytray comedy, "He Comes Up Smiling," in which Douglas Fairbanks will be starred. The first performance will take place at Atlantic City July 6. Supporting Mr. Fairbanks will be Frances Conlings, George Backus, George Howell, Edward B. Mawson, Harry Harwood, Robert Kelly, Edward Durand, and Sanford Kendrick.

The next attraction will be Lew Fields in "The High Cost of Loving." It will have its out-of-town try-out Aug. 10. Besides Mr. Fields, the company will include Alice Hegeman, Vivian Martin, George Mac-well, Billie Taylor, Desmond Kelly, Harry Beresford, Ernest Lambert, Frances Dorgrand, Hickman Burnham, and Julia Hamilton.

Aug. 24 will come the first performance of "Innocent," adapted by George Broadhurst from the Hungarian of Arnold Foster. In the company will be Arthur Lewis, John Findlay, George Fawcett, Julian L'Estrange, and Joseph Grasby.

Aug. 31 John Mason will resume duty as head of the cast which is to give the new Owen Davis play originally announced as "Deepest." William Sampson, Robert McWade, Frank Thomas, Amelia Bingham, Katherine La Salle, Helen Hulting, Guy Nichols, and John Sutters will be in Mr. Mason's support. This production will be staged by John Emerson.

DIVORCE FOR SCHUMANN-HEINK

CHICAGO, June 10.—A divorce was granted yesterday to Madame Ernestine Schumann-Heink, the prima donna, from her husband, William Rapp, Jr. The victory for the diva came when Judge Sullivan instructed the jury to return a verdict in favor of the complainant. Madame Schumann-Heink named Mrs. Catherine F. Deane, of New York, as co-respondent, and affidavit letters, which it was alleged were written by Mr. Rapp to Mrs. Deane accused them of intimacy in the court proceedings.

No attempt was made to contradict the authenticity of the letters credited to Rapp, and the evidence of the defense failed to show any moral culpability on the part of the opera singer.

Madame Schumann-Heink sails Tuesday, June 16, on the Vaterland for Bayreuth, Germany, where she will take a leading part in the Wagnerian Festival.

NEW THEATRICAL EXCHANGE

Brenard Shannon and William H. Maturin have opened a theatrical exchange in the Utah Savings and Trust Building, Salt Lake City. Performers desiring an opening through Salt Lake are invited to call there. Both Mr. Shannon and Mr. Maturin have previously been connected with booking offices and play exchanges. The new concern is known as the Mountain States Theatrical Exchange.

ETHEL LEVEY'S PLANS

Ethel Levey, according to a cablegram from M. E. Bentham, will continue with "Hullo, Tango," the London Hippodrome revue, until her contract expires in September.

She will then appear at Wyndham's as co-star with Gerald du Maurier.

FOR NIGHT STANDS

Central States Circuit Announces Splendid Entertainment for Road Next Season

James Wingfield, of the Central States Circuit, has announced for his early bookings of next season some of the best pieces of late years. That means that some splendid entertainment will be given to the road. Managers are now quite sensible of the fact that the road will not accept any old thing in the way of entertainment, and that sending out inferior companies on the strength of the success of the original metropolitan cast is poor policy.

According to this announcement, Maude Adams will play all of the leading one-night stand cities in Illinois, Indiana, Iowa, Michigan, Wisconsin, and, it is presumed, will cover other parts of the country. David Warfield will take to the one-nights next year, and has been booked for many points in the Middle West. Raymond Hitchcock has been booked at many points in "The Beauty Shop." Others booked are Nat Goodwin, "Oh, Oh, Delphine," "Potash and Perlmutter," "Earl," "To-day," "The Underdog," "The Queen of the Movies," "Romance," with Doris Keane, Sousa's Band, "The Rejuvenation of Aunt Mary," "When Dreams Come True," "The Prince of Pilsen," with John W. Ransone; "Hanky Panky," McIntyre and Heath, Al. H. Wilson, Walker Whiteside, Frank Winniger company, "Kitty MacKay," "Lavender and Old Lace," W. H. Patton, "The Midnight Girl," Fiske O'Hara, "Bringing Up Father," "Mutt and Jeff," "Joseph and His Brethren," "Alias Jimmy Valentine," "The Ghost Breaker," with Merle H. Norton; "The Lion and the Mouse," with George H. Bubb; Howe's Pictures, Indoor Circus, "Help Wanted," "The Things That Count," Powell and McIntyre's "Superb" Vaudeville Show, "The Shepherd of the Hills," "Nearly Married," "The Virginian," "The Wolf," Jack Reesy's Stock company, "September Morn," "Don't Lie to My Wife," "The Spendthrift," "Where the Trail Divides," "The Great Divide," "The Calling of Dan Matthews," "The Call of the Cumberlands," with Hugo Koch; George Evans and his "Honey Boy" Minstrels, Al. G. Field's Minstrels, Neil O'Brien's Minstrels, Mariowe Brothers' Minstrels, Georgia Minstrels, "Seven Keys to Baldpate," "The Yellow Ticket," "Bought and Paid For," "Peg o' My Heart," and "Within the Law."

CENTURY OPERA PLANS

Milton Aborn Sails to Find American Singers in Europe

Milton Aborn left Saturday, June 6, for a six weeks' tour in Europe in search of singers for the coming season of the Century Opera company, while his brother, Sargent Aborn, remains to carry along the other preparations at the Century Opera House this Summer.

"You would naturally think that when you wish to engage American Grand opera singers you should look for them in America," said Mr. Aborn, "but, strange as it may seem, you must search almost anywhere except in their own country for them. Opportunities for training and experience in America are very small, as there are few lesser operatic organizations from which singers can graduate to larger companies. Europe is full of grand opera companies ranging from the smallest to the greatest artistic standards, and it is in those institutions that young American artists acquire a larger repertoire and develop their talents."

Mr. Aborn announced as he boarded the *Imperator* that there will be performances of some of the operas in their original languages at the Century next season, though the greater number of performances will be in English. "La Boheme," "La Traviata," "Lucia di Lammermoor," "Pagliacci," and "Cavalleria Rusticana" will each be given six performances in English and two performances each in Italian. "Lohengrin" and "Tannhauser" will each be given the same number of presentations in English and two German performances each. Other operas will be given in English at all of their eight performances each, including "Carmen," "Romeo and Juliet," "William Tell," "Faust," and "The Barber of Seville."

This comprises the list for the first ten weeks of the season, and the list for the second half of the season will be announced later. The number of foreign language performances to be given during the last ten weeks will depend upon the reception of such performances during the first ten weeks.

Mr. Aborn will go to London first, having appointments there with Giulio Gatti-Casazza, Daniel Mayer, and Algernon St. John-Brenon. In Paris he is to confer with Jacques Coini, the new artistic director of the Century, and with Henry Russell, of the Boston Opera Company. During his stay in Berlin and Vienna he will be with Andreas Dippel, and in Milan he is to consult with Agide Jacchia, who is to be the first conductor of the Century Opera company next season.

Mr. St. John-Brenon has already finished and delivered new English librettos of three operas to the Century managers, and he is to have three more ready to turn over to Mr. Aborn upon his arrival in London.

EDWARD RATCLIFFE IN "MR. WU"

Edward J. Ratcliffe has been engaged by Walker Whiteside for the company that is to appear with him in this country next season in "Mr. Wu," the Anglo-Chinese play that has been the reigning dramatic hit in London for many months. Mr. Ratcliffe will play Amos Gregory, the English shipowner. This role is second in importance to the name part in the play. For the greater part Mr. Whiteside's company will be composed of American players, but for a few of the distinctively English characters in "Mr. Wu" he is negotiating with London actors whom he will probably bring over. After a fortnight or so on the road, "Mr. Wu" will be offered in New York as one of the early season attractions.

ADOLF PHILLIPS BRINGS SUIT

Wants $50,000 from the German Kriegerbund for Its Action Regarding "Zabern"

Adolf Phillips, the manager of a theater on East Fifty-seventh Street where German farces and musical comedies are produced, which subsequently are put on at Broadway playhouses with more or less success, has brought suit for damages in the sum of $50,000 against the German Kriegerbund. Mr. Phillips, it will be remembered, produced a play called "Zabern" last Winter, which pretended to represent conditions in Alsace-Lorraine and seriously reflected on the German administration of those provinces and incidentally penalized German officers. The Kriegerbund is an organization of German veterans of the Franco-Prussian War, and took official action in denouncing the tendency and spirit of the play. Now Mr. Phillips claims damages. The play failed to repeat the success of several previous productions, some of which enjoyed long continued runs; but whether the action of the Kriegerbund or the general attitude of aversion assumed by the German patrons of the playhouse generally was responsible for the short life of "Zabern" is a problem.

The suit is interesting, as it involves the right on the part of the public to express an unfavorable opinion on the character of a play offered for public patronage.

GOT RICH QUICK

Calgary Theater Men Learn Wallingford's Secret—Oil Boom Brings Wealth

CALGARY, ALTA., June 13.—Three Calgary men have been lucky in the oil boom which is on here at the present time—Carl Milligan, manager of Pantages Theater; C. Buell, of the same house, and T. A. Narraway, W. B. Sherman's secretary.

When the boom started about three weeks ago the Dominion Lands Office issued tickets to those who desired to file on oil leases, numbered in rotation as applied for. When the office closed Thursday evening the last number to file was 158.

When it reopened Friday the men who held the first couple of numbers did not answer, and those immediately behind, knowing that it took about an hour for each man to file, were not on hand. The first man to answer to his number was Buell, with whom Milligan and Narraway were in partnership, and whose turn in the ordinary way would not have come for at least a month, as he held No. 516. He, however, made a point of spending all his spare time at the office, and he was able to file on three sections, for which he and his partners were immediately offered $85,000. Milligan and Narraway also held two other numbers close behind and secured four other sections, 2,560 acres, for which they were offered $50 per acre.

The tragic part of this story is that THE MIRROR correspondent held ticket No. 218, and he is, more firmly than ever, convinced that Friday is an unlucky day.

GEORGE FORMAN.

"WANTED $22,000"

New Cohan and Harris Production Being Surrounded with Much Mystery and Promise

"Wanted $22,000" is the title of a comedy to be launched by Cohan and Harris at Nixon's Apollo Theater in Atlantic City, N. J., June 29. The management is very reticent as to the source of the new piece, although the author, who prefers to remain anonymous until after the production, is said to be an author with several successes already to his credit. The cast for the new piece, which is to be presented at the New Jersey resort for but one week for try-out purposes, includes Ernest Glendinning, George Nash, Russ Whytal, James C. Marlowe, Richard Sterling, Harrold Grau, Desmond Kelley, Isabelle Garrison, Ethel May Davis, and Hazel Lowrey.

At first this piece was called "The Way Out." Then a number of other titles were suggested, among them "To Be or Not to Be," but it was finally fixed by George M. Cohan in the present form. Mr. Cohan is not the author.

WISCONSIN AMATEURS

APPLETON, WIS. (*Special*).—One of the largest and most ambitious amateur dramatic organizations in the United States is the Dramatic Club of Lawrence College, at Appleton, Wis. The club has been in existence eight years, and every year has produced from one to ten plays. For three years the club has sent a play on the road for a two weeks' tour of Wisconsin. This year a dramatization of Dickens's "David Copperfield" was sent out. The play was a great success, both artistically and financially. Special scenery and elaborate costumes added much to the effectiveness of the production. The play was staged under the personal direction of Professor John Seaman Garns, of Lawrence College.

GOSSIP

Paul Doucet has closed his season with Henrietta Crosman and is back in town.

"Daddy Long-Legs," with Ruth Chatterton, has passed its one hundredth performance in Chicago.

Whitford Kane, who played in "Lonesome Like" in Chicago and more recently at a special New York performance, has obtained the American rights for the piece. Holbrook Blinn is negotiating for it.

Albert Phillips has been at Mount Clemens, Mich., for four weeks since closing the season with Virginia Harned, suffering from neuritis in one of his arms. He is nearly well again.

The West Point Cadets selected "High Jinks" for their annual pilgrimage to a New York theater. The theater party, consisting of about nine hundred cadets, was held Friday night.

Grace George sailed June 10 for her European vacation on the *Aquitania*. Miss George will remain abroad through June and July. Doris Keane sailed for Europe at the same time and on the same ship.

Marjorie Murray, an American girl who has recently been playing in England, has been engaged by William Elliott for the first road company of "Kitty MacKay." The company will begin its tour early next month.

Dorothy Nord, formerly of the vaudeville team of Van Tilzer and Nord, has been engaged for the prima donna role in the forthcoming A. H. Woods production of "Mlle. Tra-la-la."

Eric Blind, who made a distinct hit at the Hudson Theater playing Petruchio to Margaret Anglin's Katherine in "The Taming of the Shrew," will be Mrs. Fiske's leading man next season in her production of John Luther Long's new comedy.

Tully Marshall has been engaged for the leading role in "The Trap," which is the title of the play originally called "Blackmail," by Richard Harding Davis and Jules Eckert Goodman, which Arthur Hammerstein is to produce next season for his first venture into the legitimate.

Miss Jane Oaker has been added to the forces of "The Dummy" at the Hudson Theater for the all-Summer run of the comedy. This is the first opportunity New Yorkers have had to see her in a character role that exhibits her gifts as a laugh-maker.

Edward Knoblauch has sold foreign performing rights to his new play, "My Lady's Dress," to managers in Germany, Austria-Hungary, Holland, Denmark, Norway, Sweden and Russia, all these negotiations being concluded within the first fortnight after its production.

Violet Heming will sail for London on the *Cermonia* for a few weeks' vacation after concluding her season as leading lady for George Arliss in "Disraeli," and a special eight weeks' engagement as leading woman of the Columbia Theater Players Stock at Washington, D. C. She will be the guest of Mr. and Mrs. Arliss at their London home.

William A. Brady entertained a party of twenty-four friends Sunday night, June 7, at a dinner in Tappin's Sheepshead Bay. Among the guests were Judge and Mrs. Elbert Gary; Grace George and her daughter, Alice; Russell Colt and his wife, Ethel Barrymore; Mr. and Mrs. Louis H. Nixon, Miss Mary Nash, Mr. and Mrs. Julian Gerard, and Mr. and Mrs. William Randolph Hearst.

J. Leslie Gossin has been giving dramatic instructions to Miss Margaret Fielding, a talented young lady of Ridgewood, N. J., who gives every promise of establishing a reputation for herself in the profession. She will make her first public appearance early in the Fall, under Mr. Gossin's management.

Charles De Fiesh, who is a well-known scenic artist, received particular commendation for his first act set for "The Common Law," which he painted for the Beulah Poynter production. One notice stated that the studio scene was worthy of a Belasco production. Mr. De Fiesh felt duly proud. He has not as yet contracted for next season.

The Duluth office of the H. W. Johns-Manville Company has moved to larger quarters at 327 W. First Street, in order to take care of its increased business. The new office is on the ground floor, with windows for the display of J-M Asbestos Roofing, Pipe Coverings, Packings, Sanitary Specialties, Auto Accessories, and other products of this company's well-known and varied lines.

Members of the profession will be interested in learning that Fred. G. Andrews has seceded from trouping temporarily, and has taken an extended lease of the Leolyn Inn, a delightfully situated Summer hotel on beautiful Cassadaga Lake at Lily Dale, Chautauqua County, N. Y., where there is "good boating, good fishing, good eating and good sleeping." Apparently it is just the right place for a good rest and recreation.

Bertha Mann has been placed under a three-year contract by the Manuscript Producing Company, of which George Broadhurst and Harry Von Tilzer are the principals. She will appear under their direction as Lily Wagner in "To-day," when the Chicago company opens early in September. Arthur Byron will be the Frederick Wagner. The engagement of Miss Mann was brought about by her recent appearance at the Forty-eighth Street Theater in a tense little playlet, "The Worth of a Man," which was witnessed by Mr. Von Tilzer, who immediately engaged her for his play. Miss Mann received three other leading offers as a result of her excellent emotional work in this playlet.

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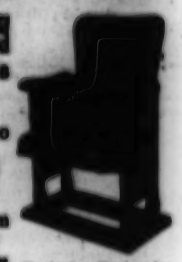

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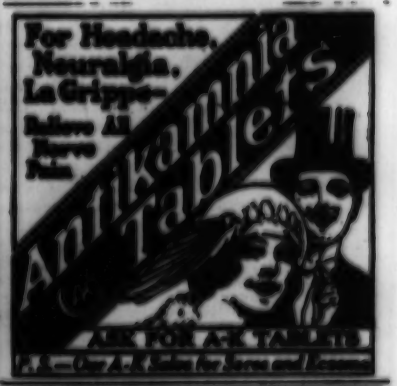

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ON THE RIALTO

"'Omar, the Tentmaker,' may have been a little slow in getting under way," observed Richard Walton Tully, its author, to THE MIRROR man-about-town; "but please take notice that it takes no Summer vacation this year, but is booked to play right through to next season." Then he shook hands and started for San Francisco at a pace.

With Frank Smithson, Ben Teal, Ned Wayburn, Gus Sohlke, and Julian Alfred, all actively engaged in London, American musical comedy methods seem to have taken possession of the English stage. Several of the big directors have engaged permanent offices and all of them plan to remain in London for some time to come.

It is said that Harry Lauder's intimate type of singing was mainly responsible for his only partial success during his Western tour some time ago. He usually sang in large armories, where his voice failed to carry to remote seats. The reason he continued, despite indications that warned him to proceed no further, was said to be because he thought he was being acclaimed when people in the back called "Louder!"

There will be four companies next season in "The Things That Count." In certain States where the child labor laws are such as to positively prohibit the employment of children upon the stage, no attempt will be made to produce this play, which, by a curious coincidence, sets childhood and motherhood above all the passions. Whether the greater losers will be Manager Brady and his associates or the communities which cannot be submitted to the ennobling influence of his drama is an open question.

Americans have again triumphed in London. In the "Belle of Bond Street," which was produced at the Adelphi Theater, June 8, Sam Bernard and Ina Claire, the latter in the role played here by Gaby Deslys, won great personal successes. The English critics agree almost to a man that whatever popularity the play achieves will be mainly due to Sam Bernard's "drolleries and quaint antics," and to Ina Claire's "mimicry of various stars." Other American players who received much praise were Sammy Lee and Ruby Norton.

Friends of Manager Charles B. Dillingham are considerably alarmed by the reports of his illness in London. Very little has been published regarding his condition, but it is known that he was taken to a hospital on his arrival in London, Thursday, May 21. When the *Olympic* docked he was removed on a stretcher from the steamer and hurried to London for a conference of specialists. His condition improved, and he contemplated going to Carlsbad for the cure. At last accounts he was still in London, and it is said that he is suffering from the effects of kidney troubles. His ultimate recovery is confidently anticipated, and Mr. Bruce Edwards, his representative here, is going ahead with plans for the production of several plays.

Francis Wilson is an exponent of phonetic spelling, and employs it regularly in all of his correspondence. During the writing of his play, "The Spiritualist," which John Cort produced in New York, he had much interchange of letters with a friend, concerning the work. Now this friend—although he leaves the u out of honour and the k out of musick—still finds Webster useful. "You will notice," he appended to one of his letters having to do with "The Spiritualist" and the visions therein, "that I retain the h in ghost; I do that to give the ghost more weight." Mr. Wilson replied by the next post. "Really," he said, "it's immaterial."

A professor in a Chicago university offers what is perhaps the most original and plausible excuse for Ibsen's gloom that has yet come to our attention. In a recent lecture he told first how the influence of Ibsen's ancestors made him morose, taciturn and generally disagreeable. "You all know," he illustrated, driving his point home, "that a good cure for a bad cold is to take two grains of quinine every two hours. But the quinine does not act at once; it waits until there are some twenty grains in reserve, then acts all together. In the same way Henrik Ibsen was the unfortunate victim of a concert of sour dispositions that had hung fire."

Frank Allen, the dapper and suave little gentleman who represents many foreign dramatists in this country as agent of The Société des Gens des Lettres, was in Paris at the time that Oscar Wilde died. The erratic Oscar was not very popular in France then—that is, he had not aroused enmity, but was simply regarded as an inconsiderable quantity, in contradistinction to the interest lately excited by the nature of his tombstone. The news of Wilde's death had just been announced on the streets. Mr. Allen observed two Parisian journalists sitting at a nearby table, and overheard one say to the other: "Oscar Wilde is dead. He has done one thing for France; he has given her a new verb." And forthwith he proceeded to conjugate it: "J'Oscar, tu Oscar, il Oscar," and so on. Mr. Allen does not add whether the verb was regular or irregular.

The news that a son was born to Mr. and Mrs. Clayton Hamilton, of New York, a short time ago, reminded me that persons are born, live and die, and that no alteration occurs in the scheme of things mundane when those we know chance to be so elected, says the Kansas City *Independent*. Gladys Coates a mother! It would not seem at all remarkable did I not recollect how, when a little tot, she used to toddle along Tenth Street with the other Coates children, maybe there was but one other; any way with Mrs. Coates and the nurse they made quite a bunch going to and from the Coates House, where the family took their meals. They lived at the old Kersey Coates home at Tenth and Penn. Mrs. Coates was generally walking ahead with one of the children, and Arthur was some rods in the rear, usually rolling the inevitable cigaretta.

This is how James K. Hackett, who recently inherited a large fortune, and is now in Europe, disposes of the report that he went there to seek a title: "Most emphatically, no!" says Mr. Hackett. "I am sorry this dreadful secret has leaked out, in spite of the fact that I concealed it from my intimate friends for years. However, in deference to my father's memory, I refer to the *London Court Journal* of Oct. 12, 1839, now on file in the British Museum, which reads:

"'Baron Hackett has died at New Orleans of yellow fever. He was a native of Ireland, whose ancestors emigrated from Ireland. He was an aid to the Prince of Orange and served in the French Army at Waterloo. The Barony of Hackettstown, originally an Irish peerage, is now dormant. The dignity devolves upon a cousin germane of the late Baron, Mr. Hackett, an American comedian.'

"The Mr. Hackett mentioned in this report was James Henry Hackett, my father. I am an American."

GUS HILL ACTIVE

Five Companies of "Mutt and Jeff in Mexico" and Four of "Bringing Up Father"

Although Mr. Gus Hill is enjoying the ocean breezes on his newly acquired $50,000 Shrewsbury River estates, his office in the Columbia Theater Building is one of the busiest places in town. There will be five companies of "Mutt and Jeff in Mexico" and four of "Bringing Up Father" the coming season. Three other productions are also in preparation, including a play with a cast composed entirely of women. The press agent says there may be a female advance agent, manager, and stage crew of women. "The Line Up at Police Headquarters" will be booked throughout the United States and Canada, commencing the early part of August. A series of two-reel feature pictures of "Happy Hooligan" are now in progress, to be followed by "Mr. Fadden's Flats," "Mutt and Jeff," and "Bringing Up Father." Mr. Hill will offer a decided innovation next season with his production of the George McManus cartoon play, "Bringing Up Father." Each one of the three traveling companies will use a different version of the play. There will be three distinctly different scenic productions, books, music, and costuming, etc. While "Father and Mother" will be in each version, the secondary characters will vary. By this method it cannot be claimed that there is any Number Two, Three, or Four organization. They will all be Number One companies. The Eastern company of this season will be the Western of next season. Indications are that "Bringing Up Father" will rival the extraordinary success of "Mutt and Jeff."

HERE AND THERE

Dawson, N. Y., June 15.—The Richardson Theater, at Dawson, N. Y., has been leased by Mr. Edward Quirk for term of five years. Mr. Quirk is the owner of the Quirk Theater in Fulton, N. Y. Charles P. Gilmore, a local man, who already has a well-established reputation among the theatrical profession will be closely associated with Mr. Quirk. A house manager has not as yet been named. KELSEY.

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THE DRAMA IN NEWFOUNDLAND

Interesting Account of Theatrical Troupe's Activities in British Colony—St. John's People Actually Drama-Starved

ST. JOHN'S, NEWFOUNDLAND (*Special*).—To participate in the presentation of up-to-date plays before the isolated inhabitants of bleak Newfoundland, where the drama is seen only at long intervals, makes the trouper feel as though he were accomplishing something in the nature of missionary work. In theatrical vernacular, it's a long way to go for the berries. It's a tedious, soul-wearing trip, too, making the journey by rail from Nova Scotia. Troupes who have passed through the vicissitudes of the tank circuits and endured the fatigue and the misery of the transcontinental jumps, may be prepared to place all bitter memories of past hardships in the background when confronted with a call sheet reading, "Next stand—St. John's, Newfoundland." On the map Cape Breton Island, Canada, looks like one of the jumping-off places. Sydney, it must be admitted, welcomes the worthy theatrical enterprise cordially, but Glace Bay presents a sorrowful shore, indeed, both pictorially and from the standpoint of financial returns. It sounds unpleasantly anticipatory of "the worst is yet to come" at Newfoundland.

Six hundred and forty-eight miles from the nether eastern point of Canada lies St. John's, the capital and commercial metropolis of Newfoundland. The very name, with its suggestion of Arctic zephyrs and inaccessibility, sounds forbidding to the theatrical manager; but there was a call from the wild that seemed irresistible to the man who controls the destinies of the W. S. Harkins company. He had ventured into the territory before, and knew that every few years the demands of an emotional people for the vigorous drama demanded satisfaction. That call from a drama-starved populace of over forty thousand that had actually been deprived of the luxury of playgoing for over three years, he decided to respond to, thus proving himself a philanthropist of the most practical sort. He came to this decision, knowing that St. John's is the only stand on the big island worthy of consideration by the sane manager, and that a midwinter trip over the narrow gauge road that runs from Port-aux-Basques to the Newfoundland capital is subject to disastrous delays and often attended with peril.

The first one hundred miles of the journey, from North Sydney to Port-aux-Basques, is made on well-equipped steamers that battle gallantly with immense ice fields. For that awful railroad ride from Port-aux-Basques to St. John's, one requires all the fortitude and philosophy that character and experience can give. Picture a silent, desolate wilderness of snow and ice, with stretches of bleak, jagged hills and sparse shrubbery; a train of snail-like speed that pitches and rolls like a ship at sea, that frequently threatens to leap from the track (and quite often does), and you may acquire a vague idea of the delightful nature of this journey. The wind sweeps fiercely across the wastes and moans dismally around the "express," as it labors along at an average speed of eighteen miles per hour. Periodical stops are made at places that look like the last word in human banishment. They have appropriate designations, such as Come-by-Chance, Indian Arm, Badger Brook, Caribou Camp, and Seal Cove. At Dead Man's Cut a deceased passenger was taken on, which added to the sense of desolation. Occasionally we glimpse a dog team at a so-called "station." The huskies are squatted in the snow, stealing a few moments' rest against the long, wearying journey to some far-away settlement. The driver secures mail and supplies from the train, gives the leader the "mush" signal, and soon they become blurred in the fading twilight. A sleeper and dining car form part of the equipment of this train of the snowlands. The bill of fare is limited as to variety. Ask for scrambled eggs and the waiter will tell you that "the eggs won't stand scrambling."

If you have never visited England's most ancient colony, it is worth all the drawbacks of the rail journey to become acquainted with this most interesting corner of America. You may form a prejudiced impression of the native and resident Newfoundlander from the temporary visitor to her shores. The commercial man will tell you that he is unenterprising and narrow; but one must credit him with stanch loyalty to his isolated home and the mother country. The home-grown son of this sea-girt isle who hasn't been broadened by travel has a simple geography. Newfoundland is the center of the universe; England is "home," and the remainder of the American Continent is designated as "up-along." He has a vague idea that if he should go to New York he would still be a fisherman, as he is in Newfoundland. The island is the nearest point in America to Ireland, and it is said there are no snakes within its confines. Perhaps that's why the Irish are the dominant race. The rippling brogue of Erin is prevalent even among the small children. Other nationalities speak with a decided Irish accent. An Italian would soon assimilate it in St. John's.

Our manager calculated wisely. St. John's was drama-hungry. During a run of four weeks we gave them a dozen plays, the repertoire ranging from high-class English comedy to the virile American play. Interspersed were three dramas in which religious sentiment predominated. The latter easily won the medal of popularity. Before we had progressed a week with our engagement we were playing "under the patronage of His Excellency, the Governor, and His Grace, the Archbishop." Priests and ministers were conspicuous and frequent attendants. From one American play, which has been the high card of stock companies in the States for several seasons, we were obliged to eliminate the profane expressions with which it is embellished. And it was by no means our strongest drawing card. These hungry lovers of good drama proved alert as to "points," and displayed superior taste to the metropolitan American audiences. A manager who dared attempt the production of a salacious play in St. John's would barely escape with his life. During a performance of one of our plays, in which a Catholic priest is the central figure, a woman in the audience was observed to cross herself devoutly at a period in which the good people of the fable were in a critical position. Asked if she had enjoyed a certain play in which the Irish character was featured, an old Irish woman replied:

"Injye it? Faith, Oi was inspoired!"

There is considerable distinction to a majority of the St. John's audiences. Evening dress was frequently in evidence at the little theater, and as a further evidence of the high quality of entertainment demanded by people whose tastes have not yet been tarnished by the vulgar drama and the insufferable ragtime, it may be mentioned that the manager of a nickel picture theater sent to New York city for a grand opera vocalist to sing classic selections between films. The singer who has held important positions with worthy companies has made a big hit with his audiences. Theatrical performances are not permitted in St. John's during the Lenten season, and the two picture theaters can present films of a religious nature only during that period.

Naturally, the Irish drama is extremely popular in St. John's. It is a boast of the oldest inhabitants that "The Shaughran" once had a run of twenty-six consecutive nights. Only sixty-five dramatic companies have visited Newfoundland within a period of fifty years. Among them was that headed by John E. Healy, who was distinguished as having had a run of seven months. Ferrel and Wallace and Wilson and Clark were among the pioneers in histrionic endeavor in this theatrical outpost. Mr. Harkins is the only manager who now attempts a tour to the colony in the Winter months, and he does so only when the conditions warrant the big risk of such an undertaking. Several years ago he and his company were snowbound for ninety days, en route from Port-aux-Basques to St. John's.

While the visiting Thespian will enjoy the novelty of a visit to St. John's, which is rich in historical associations and scenically attractive in a rugged way, he will find the hotel accommodations abominably bad. Entering the city, he shouldn't ask for the best hotel, but rather the least worst. Making due allowance for the fact that much produce has to be imported at necessarily high prices, entailing the necessity of exalted rates, there is absolutely no excuse for the woful lack of comfort. While the climate of St. John's is seldom severely cold, the temperature frolics around the zero mark during the greater part of the Winter months; yet little or no attempt is made to keep the guests' rooms warm. A member of our company rented an oil stove during our engagement and the proprietor of his hotel had the audacity to object to it because of the kerosene odor.

St. John's, like most of her citizens, is an upright town. It has a couple of streets on the level. The remainder ascend toward the "vaulted dome," making pedestrianism during the Winter months exceedingly difficult and perilous at times. The hotels and residences, the majority of them, are located in the upstairs section of this geographically freakish city, and the people slide and roll to the business sections with great cleverness.

The native Newfoundlander is cordial in his welcome and equally warm in his expressions of farewell. Realizing that they probably will not have the opportunity of patronizing a dramatic company for some time, a great number of the theatergoers assembled at the depot to say good-by and wish us a safe journey on that peculiar "express." There was no doubting the sincerity of the hearty handclasp and the sentiment of their popular expression, "May your big jib draw well!"

C. NICK STARR.

Florence Hill—Clarence Chase

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ROBERT LORAINE TO MARRY

Robert Loraine, successful as actor, aviator, and soldier, is to be married in August to Miss Hegenbusch, the eighteen-year-old daughter of a wealthy Dutch stock broker. Miss Hegenbusch is being trained as a singer. Mr. Loraine was formerly the husband of Miss Julia Opp, now Mrs. Faversham, and for years was a favorite London matinee idol. Shortly after his marriage he joined the English Army and fought through the Boer War in which he gained signal honors for reckless bravery. Of late he has been winning triumphs as an aviator.

NEWS NOTES

A new cooling plant has been installed at the Winter Garden, and is now in perfect working order.

Helen Sheedy has been engaged to play Virgie in "The Littlest Rebel" with the stock company at the Jefferson Theater, Auburn, N. Y.

Jefferson Hall and Mrs. Hall (Gertrude Maitland) are at their Summer home, Onset, Mass., enjoying all the pleasures of the season, including Tuna Mimosa.

Nina Fialaig has closed a two years' successful engagement with the Aubrey Stock company, and is resting at her farm in St. Joseph, Mich.

Reginald Denny, who plays juvenile roles with the Empire Stock company at Syracuse, appeared in the leading role of "The Blindness of Virtue" last week.

Corinne Cantwell was tendered a great reception June 8, upon the occasion of her six hundredth appearance with the Bijou Stock company at Fall River.

The Baker Stock company at Portland, Ore., closed a very successful season on June 13. Moving pictures will occupy the theater until the end of the month.

Harry T. Lee, for years a stock actor and manager, has retired from the profession and is now engaged in business at his home, Liverpool, N. Y.

Deidre Doyle has been engaged for the role of Miss Gregory, the leading woman's part in "Mr. Wu," next season, with Walker Whiteside.

The two hundredth performance of Selwyn and Company's production of "Under Cover" took place at the Plymouth Theater in Boston, June 15.

Marie Louie Benton has been engaged by Amelia Bingham for her Summer tour of the vaudeville houses, because of her excellent support while Miss Bingham was a star at the William Fox Stock houses.

J. Gordon Edward and his wife, Angela McCauli, sailed for Europe after the closing of the Academy of Music Stock company Saturday night, and will motor through France and England.

Isaac Dillon recently appeared with the Poli Stock company at New Haven as the plain clothes man in "Officer 666." Mr. Dillon lately closed as leading man of the Stamford Stock company.

Gertrude Clemons has been engaged by Stella Hammerstein for her act, "Alias Irish Tessie." Miss Clemons was character woman with the Dixon-Metlill-Bond Stock company at Elizabeth, N. J., which closed three weeks ago.

Perry Hopper, whose engagement with "Omar, the Tent Maker," ended when he went to the stock company at Stamford, Conn., has been engaged by the Miller Brothers 101 Ranch Picture Company, and is now in Bliss, Okla.

Warda Howard has been presented with an automobile by her husband, John Lorenz, as an anniversary present. She is learning to run the auto, at Wildwood, N. J., where she will be leading woman of the new stock company to be installed there July 5.

Kenneth Harlan, who severed his connection with the Lorch Stock company at Passaic to play David Bartlett in "Way Down East" last season, sailed Saturday, May 23, for Galveston, as leading man in a company of Selax players, and leaves for Mexico, where pictures will be taken of Villa's army.

W. A. Tremayne, Mizzen correspondent at Montreal, and scenario writer, annually appears with the Orpheum Theater Stock company in some role which he particularly finds suited to him, and this season he has selected "The Man from Home" for his professional appearance.

The Barbara Kelns Stock company opened its regular Summer season in Council Grove, Man., week of May 25. Barbara Kelns is leading woman. William L. Tucker is manager and director. A capable supporting cast includes Paul Hemple, Charley Stoddard, Mr. and Mrs. Tom Casey, Mr. and Mrs. Lou Rathburn, and L. C. Burris.

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NEW JEROME COMEDY

"The Great Gamble" Not as Amusing as It Might Be

LONDON, May 27 (Special).—The reception accorded Jerome K. Jerome's new comedy, "The Great Gamble," at the Haymarket, is critically examined, not entirely flattering. The author, however, has done some work on the play since the first performance, and has improved it. The Pelican criticism is about the most conservative and comprehensive written about the play. It holds that if Mr. Jerome had stuck entirely to humor and avoided sentiment he would in all probability have made a more amusing play than he has done. As it is, he has mixed up poetical fancy and airy romance with the very matter-of-fact story of a rather stupid Colonel, who runs away with the equally stupid wife of a city tradesman, in such fashion, that at times one scarcely knows whether to smile or to weep "tears bitter as blood," as Robert Louis Stevenson calls them.

The runaways regret their bargain as soon as they are clear of Charing Cross, and the most sensible thing would have been for them to return by the next train. Instead of that they wander about Germany; the husband follows, there is talk of a duel which doesn't come off, husband and wife decide to bury the hatchet, and—well, there you are.

There are other sub-plots, but they are thin and shadowy. The Colonel's troubles are somewhat spun out and elaborately embroidered with dialogue and business which is at times amusing and, at others, somewhat tedious. And the sentimental business which is introduced as a sort of "branch line" seems rather out of the picture.

BRADY SAILS

Manager Engaging Company for "Sealed Orders" and Arrange for London Productions

William A. Brady and his wife, Grace George, sailed for England June 10 on the *Lusitania*. Mrs. Brady went for a rest, but her husband expects a busy time. In London he will engage the company that is to appear in the Drury Lane melodrama, "Sealed Orders," that is to be presented at the Manhattan Opera House in the Fall. He also will select the members of the two organizations which are to tour the United States and Canada next season in "The Whip." In addition, Mr. Brady will conclude the arrangements already begun by cable before leaving America, for the appearance in London of Frank Craven in his own comedy, "Too Many Cooks," and for the production of Laurence Eyre's play, "The Things That Count," at Sir Charles Wyndham's New Theater. Among other American plays placed for London production by Mr. Brady, will be "Believe Me, Xantippe," by John Frederick Ballard.

CAST "SALAMANDER"

Janet Dunbar to Create Leading Role in Owen Johnson's Play for Selwyns

The leading role of "Dodo," in Owen Johnson's dramatization of his story, "The Salamander," is to be created by Janet Dunbar. It was said for a while that Jane Cowl would create the part, but other arrangements have been made for her. Miss Dunbar was David Warfield's leading woman in "The Return of Peter Grimm." Others in the cast are Albert Bruning, who will play Bassoon, A. E. Anson, who will create Judge Massingale, Leslie Faber, who will portray Garry Lindaberry, Beverly Sitgreaves, who will represent Miss Snyder, and Francine Larrimore, who will appear as Ida Summers.

"THE VANISHING BRIDE"

Belasco's First Next Season's Production to Be Farce Adapted by Sydney Rosenfeld

David Belasco announces that the first production he will make for the new season of 1914-1915 will be a three-act farce from the German, adapted by Sydney Rosenfeld, and entitled "The Vanishing Bride." After a preliminary out-of-town engagement in August, "The Vanishing Bride" is scheduled to open the Belasco Theater early in September. Inasmuch as Mr. Belasco has given up the Republic Theater, he will confine all of his New York openings hereafter to the Belasco Theater.

MISS BRADY BACK IN EYRE PLAY

Alice Brady, daughter of Manager William A. Brady, resumed the role she created in "The Things That Count," at the Playhouse, on Monday night. She left the company originally to sing an important role in the Gilbert and Sullivan Opera company. When that organization closed its season, Miss Brady created the part of Sylvia in the new Brady production of "When Sylvia Runs Away," which is to be seen in New York next season.

CATHOLIC ACTORS' GUILD

The Catholic Actors' Guild of America held its second annual meeting at the Hotel Astor Monday afternoon, June 8, at which a constitution was adopted and a permanent organization effected. The guild was started in Europe twenty-five years ago. It is strongly organized in Great Britain and has thirty-seven branches in Canada. Its purpose is to bring Catholic actors and the laity into harmony, to devise means for bettering general conditions and to resist any attempt to open theaters for Sunday public performances.

Prominent actors interested in the movement include Frank Craven, Frank McIntyre, Emmett Corrigan, Fritz Williams, Frank Lalor, Joseph Miron, James E. Sullivan, and Wright Dana.

The following officers were elected: President, Emmett Corrigan; first vice-president, Jerry J. Cohan; second vice-president, James E. Sullivan; treasurer, Fritz Williams; secretary, William Cotter.

P. W. L. NOTES

The whole Professional Woman's League has been invited by Annette Kellermann, who is one of the members, to see her in "Neptune's Daughters," at the Globe Theater on Friday evening, June 19. It was Miss Kellerman's husband, Mr. Sullivan, who kindly extended the invitation. The members are going in a body headed by the League banner. The officers will occupy the boxes.

Belle Gold has invited the members to her home in Leonardo, N. J., on Saturday, July 18. They are all looking forward to a jolly time, as Miss Gold and her sister, Mrs. Marion Gold Lewis, are capital hostesses.

The League is about to issue a monthly bulletin called *The View Point*. It promises to be a newsy little sheet. The staff is as follows: Editor, Mrs. Louise Campbell Stern; managing editor, Mrs. Frances H. Abrahall; advertising manager, Mrs. Marion Gold Lewis, and some of the assistants are Alice Brown, Belle Gold, and Kate Wilson.

The Board of Trustees were invited to a "breakfast" at Murray's, in West Forty-second Street, on Tuesday, June 16, at 12.30 o'clock, by Geraldyne Bergh and Mrs. Adah Shartle, to honor the president, Maida Craigen. Both Miss Bergh and Mrs. Shartle are new members of the "Board."

Mrs. Pauline Willard de Lisser has also invited the "Board" to a "rose party" at her home in Flatbush to-day.

The Professional Woman's League, of which Miss Maida Craigen is president, held their regular monthly meeting on Monday, June 8, at 2 P.M., in the club rooms, 1909 Broadway. The members had luncheon at 1 o'clock before the meeting.

The yearly reports were read and the new officers were shown their places on the stage.

On Monday, June 15, Dramatic Day, Mrs. Sol Smith, chairman, a talk on Mexico will be given by Mrs. William Porter Jenkins; this is Mrs. Jenkins's second talk on this subject. It begins at 3 P.M., and the friends of the League are cordially invited.

In spite of the approaching warm weather the dancing classes are as large as ever and the pupils enjoy them just as much as in the Winter; they are held every Tuesday afternoon and Wednesday and Friday evening, beginning at 8.30 o'clock.

LONDON JOTTINGS

LONDON, June 9 (Special).—"Hello, Tango," at the Hippodrome, in addition to a bevy of pretty girls, has enough good comedians and dancers for two revues; but why not at least one good voice?

At one of the large halls the other evening I was brought face to face with one of the great difficulties that confront the vaudeville artist, especially the beginner bidding for favor. Seated directly in front of me were two youths who criticised in loud tones each act as it appeared. At first it was rather amusing, but finally became most annoying to every one in that vicinity. During the intermission I strolled into the lobby, and while talking to the manager the two youngsters passed me and spoke to him in familiar terms. Upon inquiry, he told me they were sent out by one of the big agencies to judge acts. It struck me that the most fitting place for them at that hour of the night—ten-thirty P.M.—would have been their beds.

Mrs. Langtry closed a highly successful engagement at the Coliseum last week and is now on tour over the Stoll circuit.

"The Forest Fire," an American thriller, has just finished a four weeks' engagement at the Palladium; it is now playing the L. T. V. tour.

Alfred Butt is said to have engaged Gus Sohlke to "put on" the new Empire revue, which is expected to open June 10.

Helena Frederick scored big at the Holborn Empire week of May 25. She appeared in "The Audition," which was written, staged and produced by herself.

Camella and Eddie are now playing the Stoll tour. HOWARD.

GAMUT CLUB ELECTS OFFICERS

At the first annual meeting of the Gamut Club, which aims to be the foremost professional woman's club of the world, officers for the ensuing year were chosen. Mary Shaw was re-elected president and Lillian Russell again named as vice-president. The new officers chosen were Meta Maynard Rudd as secretary and S. Ludlow Niedlinger, treasurer.

Last Thursday the club celebrated its housewarming of the new clubrooms at 60 West Forty-sixth Street. Mary Shaw, Frances Starr, Edith Ellis Furness, Lillian Russell, and Winifred Harper Cooley made brief addresses. The Gamut Club enjoys the distinction of having opened two clubhouses within six months. Their original quarters were a total loss in the fire which destroyed the Gibson Studios last February. The members started the work of reorganization immediately, and while building new quarters and repairing their early losses have also managed to double the club membership.

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Too Many Cooks
By FRANK CRAVEN

BROOKSIDE THEATER PLAYS

June 26, Ruth St. Denis will present a programme of her Eastern dances and impersonations at the Brookside Theater, which is on the Bedford State Road, near Mount Kisco, N. Y. Admittance is $1. June 27 at the same theater will be presented "Pinkie and the Fairies," a play for children and grown-ups, with a special admittance fee for the former of 25 cents. This play was given for three Christmas seasons at His Majesty's Theater, London. July 4 A variety entertainment will be given. It will include a sketch by Dr. Pearce Bailey, entitled "The Spirit of the Country," and exhibition dancing by Albert d'Aubigny and Leonie Bisphams. The "Electra" of Sophocles was given June 13, with the following cast: Martia Leonard, Alma Kruger, Walter Connolly, John S. O'Brien, Albert Howson, Robert Hamilton, and Frederica Going. June 6 the Misses Hoyt presented a programme of tableaux-chantants, and May 30 "Orpheus" was given, the dances arranged and executed by Florence Fleming Noyes and pupils.

MORTON COMPANY AT YOUNGSTOWN

YOUNGSTOWN, O., June 8.—The Morton Opera company began their season at Idora Park by presenting "The Tenderfoot." The company as a whole is a credit to the park and deserves a great deal of praise. Their opening performance was well received and already the players have won favor among the theatergoers of this city. Raymond Crane, Arthur Berkley, Laura Jafray, and Mary Kilcoyne are the leads, while others included in the cast are Gus Buell, Jack Fisher, Frank Johnson, Dan Jones, Rose Murray, Evelyn Downer, Irene Berry, Dorothy Mynnee and a large chorus of twenty. This week they are appearing in "The Girl from Nowhere."

W. D. WAGNER.

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THE THINGS THAT COUNT
The Companion Play to "Cousins"

PLANS FOR "A PAIR OF SIXES"

"A Pair of Sixes" reached its one hundredth performance the evening of June 13, at the Longacre Theater, with the same cast of players that gave the first presentation. In addition to the company, which will remain at the Longacre Theater indefinitely, Mr. Frazee has arranged for special companies with well-known players to present "A Pair of Sixes" in Chicago, beginning June 8, to the Pacific Coast beginning Labor Day, and in Boston early in October. The London season of the farce will begin in September at a theater to be announced later.

RINGLINGS' CIRCUS SUED

Ringling Brothers, proprietors of Ringling Brothers' Circus, have been sued for $25,000 by Mrs. Alice Hackett, mother of Ella Hackett, who was killed by a fall from an aerial swing in Madison Square Garden on April 1 of this year. The complaint alleges that the fall was due to the carelessness of the Ringling Brothers.

Tom Wise's nephew, Tom Cox, is lying seriously ill at his mother's home in Glendale, Cal. Mr. Cox was connected with the Salem Company before he was taken ill.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

The Success of John Craig and His Castle Square Company a Great Boom to Stock

John Craig's season at the Castle Square Theater in Boston has again been brought to a successful termination. Year after year, though the theatrical world may be suffering deep financial depression, Mr. Craig's advanced and intelligent methods of conducting a stock organization bring him a large measure of prosperity. When he first gained control of the Castle Square, stock companies were not enjoying any considerable degree of popularity—they had fallen somewhat into disrepute with the better class of theatergoers. In fact, it was the common belief that the days of the stock company in large cities were numbered.

Mr. Craig, however, applied intelligence, a keen appreciation of the higher ideals of the drama, and an inexhaustible energy to his work with the result that to-day the Castle Square Theater enjoys a prestige and a reputation that is not surpassed by any independently managed house in the country. And, of course, stock companies all over the country have basked in the substantial success of this notable organization. Certainly stock is infinitely the gainer because of John Craig.

"GOOD-BYE, MEXICO"

New Play, by John L. Golden and Wm. Maxwell, Produced by Manhattan Players

ROCHESTER, June 13.—The Manhattan Players presented for the first time on any stage Monday evening, June 8, "Good-Bye Mexico," a new play by John L. Golden and William Maxwell.

Judge Taliafero	James T. Galloway
Romero	Honore Cossette
Carter McCarter	John Davidson
Pascual Orozco	Enrico L. Fernandes
Roderic Fairfax	Thomas V. Emory
Ellen Taliafero	Ona Waldrop
"Shade Tree Bill" Hunnewell	Sam B. Hardy
Tim Dexter	Edmund Abbey
Madge Hunnewell	Ina Brooks
George	Charles Harrison
Tom Short	Charles Ashley
Otto Schneider	Frank Kemble
Dentz	George Spelvin
An American Prisoner	Fred MacGregor
Colonel Manuel Plan	Stanhope Wheatcroft

The first two acts are laid in El Paso, Texas, the last two just across the border at Juarez. Roderic Fairfax, a young man with a legal future and a horse-racing past, finds himself at his father's death the sole possessor of a string of racers and many debts. Of course, Fairfax loves a girl who abhors horse racing. His failure as a lawyer causes him to take up racing as a means of wiping out his debts. In this he is encouraged by his racing trainer, a picturesque person named "Shade Tree Bill" Hunnewell. The scene changes to Juarez, the horse-racing center of Mexico. There Fairfax agrees to a scheme of his trainer to make a "killing" with "Flash-O-Light," the fleetest horse of the stable, and recoup his fortunes. His racing determination causes his engagement to be broken. However, he hopes to win the girl eventually after the race is won by giving up racing permanently.

All goes well until it is learned that the revolutionists intend to attack the very grounds about the race track, which if not checked will prevent the race and destroy his hopes. The interested parties proceed to General Orosco's headquarters and the rebel leader informs them that he has seized oil wells belonging to Judge Taliafero, the father of Fairfax's sweetheart. Thus a new dilemma is created. However, all matters are adjusted satisfactorily, the race is finally won and Fairfax beats his rival for the hand of the Judge's daughter.

Timeliness and a racing atmosphere are, perhaps, the most striking qualities of the new play. The company caught the spirit of this timeliness in good fashion and brought out effectively the humor and romance with which the play abounds. Thomas V. Emory was congenial as Fairfax. Ona Waldrop was a sweet though rather conventional heroine. Sam B. Hardy made the rough and whimsical humor of "Shade Tree Bill" stand out distinct. James T. Galloway was pleasing as the Judge, Edmund Abbey was capital as a stable manager, Ina Brooks was admirable as Madge Hunnewell, Enrico Fernandes as Orosco was effective, and the other members of the company added capable support.

FT. DODGE STOCK CLOSES

FT. DODGE, IA., June 13.—The Princess Stock company, under the management of Harry North, closed its season to-night at the Princess Theater. The company was excellent and gave satisfaction, but business was light. Virginia Goodwin (Mrs. North) was excellent as leading woman in all the plays given, and was splendidly supported by Mr. North and the other members of the organization. The Princess will show pictures until Sept. 1. LILLIAN M. RANKIN.

EVA LANG CONVALESCING

DENVER, June 13.—Eva Lang, the popular leading woman of the Denham Theater Stock company, has left the hospital after an operation for appendicitis, and is seeking full recuperation in the mountains. Catherine Counties will continue as leading woman of the organization until the return of Miss Lang. This week Miss Counties is appearing as Mrs. Wiggs in "Mrs. Wiggs of the Cabbage Patch."

REYNOLDS-VAN HASWELL

ALBANY, June 13.—Wilson Reynolds, a former member of the Lytell-Vaughan Stock company, which played here several seasons, was married in this city last week to Miss Hester Van Haswell, a young woman prominent in local society. Mr. Reynolds is now a member of one of the companies playing "Within the Law," and he and his bride are "at home" at the Hotel Cumberland, New York city. G. W. HENRICK.

Wilson Studio, Brockton, Mass.

EVA MARSH.

One of the most promising leading women, one who can play such a part as Helena Ritchie one week with all the dignity and poise and the intensity of emotion to "The Butterfly on the Wheel" the next, making the Butterfly so young and sweet as to be quite a plausible character, is Eva Marsh, who the past season was the leading woman of the Thompson-Woods Stock company at Brockton, Mass. In a few seasons at stock work she has made a name for herself as an exceptionally versatile actress, not only in Brockton, but in Lynchburg, Va.; Lexington, Ky., and Johnstown, Pa.

Miss Marsh has played many parts, but her Glad in "The Dawn of To-morrow," her Emily Griswold in "The Boss," Letty in "Elevating a Husband," her Kate Lennox in "The Talker," have perhaps brought her her greatest triumphs.

Previous to her appearance in stock, Miss Marsh was associated with a number of Cohan and Harris productions, in which she won notable successes. Her aptness, her quick study, and her personality which asserted itself in every part she played, brought her rapidly to the front as a clever actress. Her future is highly promising if perseverance, attention to details, originality, and good taste in dressing are to be taken into account.

MUSICAL STOCK AT ELMIRA

Season Opens at Rorick's Theater with "Prince of Pilsen"

ELMIRA, N. Y., June 13 (*Special*).—Rorick's Theater opened what promises to be its most successful opera season June 8 with a splendid production of "The Prince of Pilsen" by the permanent stock company. "The Spring Maid," "The Chocolate Soldier" and other operas are to follow. The principals are: Mable Harris, prima donna; Elfriede Wegner, contralto; June Mullin, second soprano; Geraldine De Rose, soubrette; Charles Loder, Robinson Newbold, and Billy Lynn, comedians; Franklin Farnum, tenor; James Rainey, baritone; Russell Randall, basso; E. W. Woods, Carrie Carter, small parts; George Lyding, musical director; Charles Jones, stage-manager. Francis G. Maloney, manager, has received much congratulations upon his organization. J. MAXWELL BEEBE.

REDMOND COMPANY TO CONTINUE

SACRAMENTO, CAL., June 6.—Ed. Redmond, manager of the Ed. Redmond Stock company at the Theater Diepenbrock, Sacramento, Cal., decided to close his company for the Summer and give the members a well-earned rest, as they were then in their ninety-sixth consecutive week. A notice was posted accordingly, but immediately the report was circulated, a storm of protest reached the box-office from the subscribers, and Mr. Redmond at once withdrew the notice and announced that he will continue all Summer, arrangements being made for vacations for all employed in the theater. "The Conspiracy" is the current bill at Sacramento, with Paul Harvey in John Emerson's role, making the hit of his engagement.

GLASER AT COLUMBUS

Popular Stock Actor Opens Indefinite Engagement at Olentangy Park

COLUMBUS, O., June 15.—The Vaughan Glaser Stock company, which has just concluded a successful season at Detroit, opens an indefinite engagement at Olentangy Park to-night. Mr. Glaser is well known to Columbus theatergoers, both as an actor and as a producer. He has played several Summer engagements at Olentangy Park, as well as at downtown theaters, and has been represented here on many occasions by road productions.

Fay Courtenay, the leading woman of the organization, is well known in Columbus, having been a member of the Empire Stock company during its palmiest days. Miss Courtenay has been a member of the Glaser company for a number of years. Other members of the company are Ainsworth Arnold, William Webb, Harrison Stedman, Constance Kenyon, Isabelle Sherman, Stuart Fox, Selmer Jackson, Walter Renfort, David Murdock, Robert Hilton, Estel Doty, Helene Marquard, and Josephine Fay.

NEW LEADING WOMAN WITH DAVIS CO.

PITTSBURGH, June 13.—Anne Bronaugh has been engaged as leading woman with the Harry Davis Players at the Grand Opera House, who began their Summer season at the Grand Opera House, June 6, with "The Man Who Owns Broadway." Miss Bronaugh is a Kentucky girl who made her stage debut as an ingenue at the Bush Temple Theater in Chicago, and later played with the College Theater Players in the same city. She supported James K. Hackett in repertoire and achieved a notable success as the boy in "Don Cæsar de Bazan."

NEW LEADS AT WASHINGTON

A. H. Van Buren and Dorothy Bernard Succeed Earle Brown and Violet Heming

WASHINGTON, June 16.—Earle Brown and Violet Heming closed their engagements as leading man and leading woman of the Columbia Players Saturday night in "Sunday" in order to enjoy a few weeks' vacation before taking up their work for the coming season. Both are going abroad, Mr. Brown to join his wife, Edith Taliaferro, who is in London, and Miss Heming to visit her relatives in the British Isles. Miss Heming will rejoin George Arliss in "Disraeli" next season.

A. H. Van Buren and Dorothy Bernard, great favorites in Washington, having appeared here for two years as members of the Columbia and Poli companies, will succeed Mr. Brown and Miss Heming in the leading roles. They open to-night in "Tom Moore." Their engagement is limited to a few weeks, but during that time plays will be produced with regard to their special abilities. JOHN T. WARDE.

COLORED STOCK

The Bijou Theater Inaugurates a Summer Season of Colored Entertainers Here

Jerome Rosenberg announces that for the first time in New York city he will inaugurate a colored stock company at the Bijou Theater, starting Monday, June 15. The first production of the colored artists will be "The Darktown Follies of 1914." Words, music, and lyrics by J. Leubrie Hill. This organization will consist of fifty acting people in addition to an orchestra of twenty-five. The production is the one that was originally made at the Lafayette Theater in upper Manhattan in the colored district, and was given for one week in a forty-minute version at Hammerstein's.

The theater will be entirely redecorated and devoted entirely to colored musical comedy productions. Professional matinees will be given one day each week, allowing the chorus ladies and the chorus men in the various productions running in New York to come and see what negro dancing, music, and tempo is. Popular prices will be charged. A portion of the house will be reserved for white people.

MISS ADELE BLOOD

Whose Versatility Is Shown in Changing from Blank Verse to Musical Comedy, at Toronto

It is not often that an actress is called upon to step directly from blank verse into musical comedy, and the fact that Adele Blood is playing a two weeks' engagement in Toronto, Canada, in the title-role of C. M. S. MacClellan's three-act farce with music, "Glittering Gloria," is but another instance of that talented actress's amazing versatility. With the mercury hovering around ninety degrees, Adele Blood is playing to capacity business at Shea's. It is a rare occurrence when any attraction will play over one week in Toronto, because Canadians, much after the style of their English cousins, do not enthuse over things theatrical, and the fact that the former star of "Everywoman" is carrying the vehicle over the accustomed period of time is the surest indication of the hold the winsome actress has obtained on the affections of her audiences.

White, N. Y.

ADELE BLOOD.

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STOCK IN DALLAS

DALLAS, TEX. (*Special*).—Dorothy Shoemaker and Louis Leon Hall, who recently closed a successful season with the Baker company in Portland, Ore., have arrived in Dallas and started to work with the Casino Stock company, Mr. Frank Wright, who had charge of the productions at the Casino last year, will again take charge this year. Among other players secured for this Summer's engagement are Miss Jane Houston, late of "Within the Law;" Henry Douglas, late of "The Blindness of Virtue;" Miss Esther Howard, who created the role of Youth in "Everywoman," and Homer Hunt, Charles Dey, Walter Young, Allan Rees, and Miss Nevedlles.

The Casino at Lake Cliff was thoroughly overhauled and put in shape for the opening Sunday matinee, June 7. The initial production was "The Woman." Matinees will be given Saturdays, Sundays and Wednesdays.

In order to raise a fund and advertise Dallas at the next convention of advertising men, to be held in Toronto, June 21-24, the Dallas Advertising League held what they termed an "Ad-Circus" at the Majestic recently. In spite of the rain, which was falling in torrents, the house was packed from top to bottom. A number of amateur stunts were offered, which went big. Several professionals in town contributed their services to the entertainment, among them being Foster Ball, Martyn and Florence, and the Donnigan Trio, which closed at the Old Mill Theater here a short time ago.

Miss Mabel Bardine, who in private life is Mrs. C. F. Taylor, is in Dallas and took an important part in the "Society Vaudeville." Miss Bardine will be remembered as having played the leading role in "Bedford's Hope," several years ago, and in "Neil of the Hills," in vaudeville. Although no definite announcement has been made, Miss Bardine's friends are expecting to see her in vaudeville again next season.

POLI CO. SCORES IN "BABY MINE"

BALTIMORE, June 10 (*Special*).—The Poli company scored one of its greatest triumphs last week in the production of "Baby Mine." As the role of Zoie, created by Marguerite Clark, was not adapted to Miss Hull, the leading woman of the company, she retired from the cast for the week. Miss Fay Wallace, who has been playing the ingenue parts, had the role of Zoie. Miss Wallace's work throughout the entire season has been of such an unusually high standard of excellence that we were not unprepared for the exquisitely finished performance which she placed to her credit last week. She has proven herself one of the most capable, conscientious and painstaking stock actresses Baltimore has ever possessed, and it is a pleasure to be able to chronicle the triumph which she won by her performance of Zoie. Messrs. A. S. Bryon and William Desmond, the former as Jimmie Blake and the latter as Zoie's husband, gave two clearly defined and evenly balanced performances. The work of these three members of the cast was decidedly superior to that witnessed in the usual run of stock productions, and they established one of the high water marks of the season. Miss Woodthrope gave a remarkably vivid characterisation of an old Italian woman, and during the few moments she was on the stage held the attention of the entire house. A word of praise in passing for the excellent taste displayed in the second and third act settings. It is the intention of the management to continue the season throughout the Summer months. Provided there are no protracted spells of torrid weather the patronage will warrant such an innovation. The present week is being devoted to a revival of "Salomy Jane."

I. BARTON KREIS.

STOCK CLOSES AT ST. JOHN

ST. JOHN, N. B., June 12.—The Thompson-Woods Stock company closed a most pleasant and successful engagement of thirty weeks on May 30 with "The Private Secretary." Frances Brandt, Sam A. Meharry and other members of the company have given sincere and effective portrayals of their roles, and splendid productions have been the result. Miss Mina Brooks, who has made many friends by her unfailing courtesy at the box-office, will remain at her post during the Summer months.

K. C. TAPLEY.

JOSEPHINE WORTH CO. AT DUBUQUE

DUBUQUE, IA., June 13.—The Josephine Worth Stock company opened an engagement June 7 at Rosenthal's Airdome in "The Strange Case of Alice Condon." This company, which has made a decided hit in this city at the Majestic Theater, was greeted with a capacity house.

L. G. HUBB.

STOCK AT KNOXVILLE

Paul Gilmore Opens Season in "Captain Alvarez" —To Play at Asheville Three Days a Week

KNOXVILLE, TENN., June 13.—Monday, June 15, will mark the beginning of the first stock season Knoxville has had in a number of years. Paul Gilmore and his company, which includes as his leading woman Kathryn Hutchison, a former Knoxville girl, will present "Captain Alvarez" in the Auditorium at Chilhowie Park. The seating capacity of the Auditorium is so large that it permits the management to offer best seats at popular prices. The plan for the season is to play Knoxville the first three days of each week and Asheville, N. C., the last three. Of course, the company's repertoire will include all of Mr. Gilmore's successes.

CHARLES E. KNUTCH.

CHARLES CARVER AT TOLEDO

TOLEDO, June 15.—Charles Carver is the new leading man of the Keith Stock company, succeeding Elliott Dexter, who was obliged to give up stage work last week, owing to a nervous breakdown. Mr. Carver makes his first appearance to-night as Nat Duncan in "The Fortune Hunter." He was leading man of the Washington Players at Detroit last season, and prior to that was a member of the Vaughan Glaser companies in Cleveland, Rochester, and Detroit. He played a special engagement at the Academy of Music in New York this Spring in support of stars with whom he had formerly appeared. Mr. Carver, who comes direct from the Court Square Theater at Springfield, Mass., where he closed an engagement June 6 with Amelia Bingham in "The Climbers," is well known in Toledo, having appeared here recently in his own dramatization of "At the Mercy of Tiberius."

WILLIAM GREW FORSAKES STOCK

William Grew, who has been for many years a prominent star and director of his own stock companies, has forsaken stock and is now director for the Imp Company, where he and his wife, Gwendolyn Pates, will be seen in many new films. Mr. Grew's last stock venture was in Fitchburg, Mass., where he successfully operated his own company for seven months. Before that the West knew of William Grew from the many organizations with which he was identified in all of the larger cities. To patrons of the picture houses, Mr. Grew will be well known and welcomed in films.

ELITCH SILVER JUBILEE

DENVER, June 13.—All residents of Denver who witnessed the first performance in the theater at Elitch Gardens on May 1, 1890, were invited to be the guests of Mrs. Mary Elitch Long at the silver jubilee performance held on Saturday evening, June 6. Mrs. Elitch Long's jubilee party grew out of her desire to meet the patrons of her first vaudeville performance a quarter of a century ago. Many of them are still her close friends, but others have been lost sight of. Elitch Gardens is the only Summer amusement park in the world, owned and managed solely by a woman, that has existed for twenty-five years.

ALBERT ROSCOE AT SYRACUSE

SYRACUSE, June 15.—Albert Roscoe, who has lately closed an engagement as leading man with a Milwaukee Stock company, has succeeded Richard Gordon as leading man with the Empire Theater company. He is making his first appearance to-night as Stephen Ghent in "The Great Divide."

STOCK NOTES

Harry E. McKee has succeeded Mr. Edwin Mordant as director of the Ernestine Morley Players at Waterbury, Conn.

Carolyn Elberta, leading woman for two seasons with the Malley-Denison Stock company at Fall River, Mass., opened Monday with Georgia Drew Mendum in a sketch.

Gertrude Fowler has succeeded Marion Barney as leading woman with the Poli Stock company at Scranton.

Leslie Austen, of the Albee Stock company, at Providence, has been out of the cast for the past three weeks, owing to illness.

Lida Kane, character woman with the Malley-Denison Stock company at Fall River, Mass., last season, has been engaged to play Mother in the Gus Hill production of "Bringing Up Father."

Isabelle Fletcher and Charles D. Ayres are open to offers for the coming season as leads in stock or productions. They are at present filling starring engagements on the Pacific Coast. Both may be addressed in care of the Packard Agency.

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FROM CHICAGO

Playgoers Defy Heat in Chicago.
Mme. Aguglia Appears in "Zaza."
"Panthea" Seen at the Garrick.
"Whirl of World" Well Liked.
"Daddy Long Legs" in 14th Week.
"The Call of Youth" Closes.

CHICAGO, June 16 (*Special*).—Game to the finish, Chicago as usual is fighting hard to maintain its hold in the theatrical firmament in spite of sizzling June weather, which every one has been praying for and nobody wants now that it is upon us in deadly earnest. It is a matter of no small satisfaction that we point to the fact of splendid audiences filling our theaters at this season of the year, and defying the weather man who has been trying to make us "close shop."

Madame Mimi Aguglia, the renowned Sicilian actress, supported by a large and competent cast of players, has braved the heat in that dear, little make-believe theater over on Van Buren Street, at present called the Comedy, presided over by Manager Frank O. Beere. Mr. Peers is entitled to more credit than space will permit for steadfastly and unflinchingly filling the inevitable. However, Madame Aguglia is the attraction, and the opening bill is ever faithful "Zaza."

This time she is quite piquantly served "a la Italienne," spicy and delectable to the ear, but not too naughty. Madame worked very, very hard to please, and we found it in our heart to pity her and ask why such a fine artist should be forced to waste her brilliant talents in a sketchy tirade minus any visible claim to production. The day is looked forward to when Mimi Aguglia will return to us and come into her own.

At the Garrick Theater Madame Olga Petrova heetically raises her lovely head in "Panthea," which we are informed comes from a remarkable run in New York. If this is meant as a hot weather joke, we acknowledge it is a bad one. If not, why the dispersions flustered (unless they, too, are suffering with the heat). As a production "Panthea" is very creditable, but several Petrovas could not rescue from its own lethargy. Olga has been successful in vaudeville undertakings, and has played with distinction those so-called emotional exotic roles, but we hope soon to see her in a role more fitting her talents.

"The Whirl of the World," with its wealth of tunes, girls, and scenery at Cohan's Grand, has no cause for worry, as it has registered a real Summer success.

Ruth Chatterton has entered on the fourteenth week of her engagement in "Daddy Long Legs," with no end in sight.

"Help Wanted" continues at the Cort to capacity attendance.

"The Call of Youth," improved by minor changes and considerable pruning, is a well-written burlesque by the Hattons. It closed at the Blackstone Theater Saturday night. The play will try for a run in New York in the Fall.

GEORGE L. COX.

FROM WASHINGTON

Aborn Co. Closes Good Season.
Three Operas for Final Week.
Hazel Dawn in "The Debutante" To Make Starring Debut Sept. 28.
Well Known Players in New Play.
Stock Cos. Continue in Favor.

WASHINGTON, June 16 (*Special*).—The Aborns' fourth week at the National Theater commencing June 4 was the most successful of their season from an attendance point of view with "Faust" and "Lucia" as the week's double bill. "Faust" was a special event of universal attraction in Washington musical circles, as it introduced the first local appearance of Gretchen Hood, a young and richly-talented addition to the many successful artists that claim the capital city as their home. In the role of Marguerite Miss Hood scored a veritable triumph. The young singer was deluged with flowers; huge floral tributes being presented by the Gridiron Club, the National Press Club, and a vast floral garden illuminating the lobby of the theater from personal friends. The current week's triple offer is "Rigoletto" for the first four performances with matinees, and "Cavalleria Rusticana," with "Hansel and Gretel" concluding the five weeks' engagement, after which the National Theater will close for the season.

The Columbia Players gave a thoroughly artistic presentation of "Sunday" last week. The versatility and reliable acting of the company were again in evidence. Earle Brown and Violet Heming were exceptionally well cast in the leading roles.

"The Blindness of Virtue" won the approval of large audiences at Poli's last week, testifying to Edward H. Curtis's artistic stage direction and to the capital acting qualities of Lucia Jewell, Richard Buhler, W. D. Corbett, and Gertrude Bondhill in the chief parts. The current week's offering is "Baby Mine."

Hazel Dawn, who is to be a star next season under the management of John C. Fisher in a new musical comedy called "The Debutante," will make her initial bow in her new capacity Sept. 28 in Washington at the New National.

"The Debutante" is in two acts. The book is by Harry B. Smith, lyrics by Robert B. Smith, while Victor Herbert has written the music, and the scenes are laid in London and Paris. Blaine, the role played by Miss Dawn, is a young American girl who is engaged to an American youth. He has become infatuated with a stage beauty, and in order to arouse his jealousy she allows an impecunious nobleman to make violent love to her, but only in the presence of her fiance. She then goes to Paris to take up a stage career, to outdo her rival. There she makes her debut as a musician before a critical audience. This incident gives Miss Dawn an opportunity to play the violin as she did in "The Pink Lady."

A company of well-known players will support Miss Dawn, among them being Alan Mowbe, Will West, William Danforth, Stewart Baird, Robert G. Pitkin, Zoe Barnett, Maud Odell, and Sylvia Jason.

Keith's bill for the current week includes Nat M. Wills, Emmet Devoy and company, Charles Cartmell and Laura Harris, the Arnaut Brothers from the Folies Bergere, Chester Spencer and Lola Williams, Dorothy Mentmeyer and Clara Ballerina, and Scola. JOHN T. WARDE.

MT. CLEMENS NOTES

Interesting Gossip of Theatrical People at Noted Michigan Resort

MT. CLEMENS, MICH., June 15 (*Special*).—While I am enjoying part of my vacation here I will let you know what theatrical people are at this great Michigan mineral bath resort.

William Kibble arrived home May 17 with his "Uncle Tom's Cabin" co. from Buffalo, where he closed a prosperous season May 16. He is now busy welcoming and entertaining his many old friends in the profession and new ones that are arriving.

Dewitt Cooke, young and handsome as ever, can now be found running his seven-stand "at the Clementine Bath House and Fenton Hotel, where he welcomes his many theatrical friends. Nick Norton can be found most any day out on the Flats playing the part of the lone Bohemian. Mrs. Al. W. Martin was visiting in Detroit the first part of May and taking a few baths here. The Great Nelson Family, who live here, arrived home May 10 from Australia, where they have been for the past fourteen months, and left June 6 for Toronto, where they joined the Great Howe's London Show.

Fred A. Schock and wife have left the road and settled down here, and have the orchestras at four of the big hotels. Am sorry to say for the first time in all my visits here I miss the smiling face of my old friend, Charley Younes. All who come ask for Charles. I understand he will not be home this Summer, too busy in New York city and Pittsburgh. Al. W. Martin, who is with the Great London Shows, that played Windsor, Canada, June 1, was here Sunday, May 31.

Sam Lee, of Honey Boy Minstrels, is here spending part of his vacation, and also May Irwin, Ed. Clifford, of Chicago; Charles Waldron, manager Casino Theater, Boston; William Rock, manager David Warfield; Walter T. Gilmore, of Manhattan Opera House, New York city; William Love, business-manager Aborn Opera co.; Margaret Reid, Pittsburgh; Albert Phillips, of Virginia Harned co.; Ed. La Rose, "Gingerbread Girl" co.; William C. Cameron, manager Empire Theater, Philadelphia; Lizzie B. Raymond, Minnie Price Dow, Hoyland Carter and wife, Lewis L. Perlman and Mrs. S. Perlman, of "Ben-Hur" co.

William Seeley and wife, Dayton, O.; J. H. Porter, manager Athenaeum Theater, Jackson; Arthur Pearson, John Rue, A. J. Gilligan, Grand Rapids; Lew Hawkins and wife, C. J. Taylor, manager Gayety Theater, Louisville; Mrs. C. J. Taylor, Archie Mackenzie, manager "Mutt and Jeff"; Mrs. A. Mackenzie, Lew Kelley, Gladys Rogers, Ed. Cohn, manager "Ben-Hur;" F. W. Bell and wife, Lena Washburn, Howard, the great ventriloquist; Ed. B. Lang.

The Bijou Theater, which is doing fine business under the management of E. G. Peltier, a hustler and a favorite with Mt. Clemens people, played Annette Kellerman pictures June 4 to over 950 people. HENRY W. LUSK.

SAN FRANCISCO

No Lull in 'Frisco Theatricals—"Omar" at the Cort—Alcazar Begins Summer Season

"Damaged Goods" opened at the Columbia June 8, with Richard Bennett and his wife, Adrienne Morrison, playing the leading roles. Louis Bennison, for many years with the Alcazar, has a prominent part.

The Alcazar inaugurated the Summer season with the return of Bessie Barriscale and Thurston Hall in "All-of-a-Sudden Peggy." The stars received a warm welcome, Miss Barriscale being a particular favorite.

"The Road to Happiness" scattered good cheer at the Cort week ending June 14. Guy Bates Post in "Omar, the Tent Maker," is now the attraction.

"A Knight for a Day" is the bill at the Gaiety, beginning June 15.

Willard Mack and Marjorie Rambeau are playing at MacDonough's, in Oakland.

The Orpheum's headliner last week was Valeska Suratt. Other features included Walter Delora and Maggie Davies, Irene Timmons and Co., James H. Cullen, Stalling and Revell, the Belleclair Brothers, Harry Lester, and Eddie Foy and his seven children.

"Circus Days" was at the Empress, with Peter J. White; Demarest and Doll also featured.

Pantages offered Fanny Moore and her fifteen Jolly Tars, Frank Bush, and Edwin Grapo.

Picture business here is booming. "The Old Curiosity Shop" is at the Portola. "Strongheart" at the Tivoli. "Tess of the Storm Country" is at Grauman's.

A. T. BARNETT.

ATLANTIC CITY

"Step Lively," New Farce, Produced—"Wanted, $22,000," to Have Premiere June 22

With Annie Russell in "The Woman in the Case" and "The Blindness of Virtue" playing at the Apollo and Nixon theaters, respectively, Atlantic City enjoyed good plays and good theatrical business during the week of June 1. Claude Gillingwater in his "Wives of the Rich" also held the boards at Keith's.

The week of June 8 sees the return of "The Queen of the Movies," which opened at the Apollo Theater on New Year's Day. It returns to the same theater with but little change of cast.

On June 15 John Emerson presents his new play in collaboration with John Barker, "Step Lively" said to be a very spirited farce.

The Nixon Theater has been closed since June 10, and is to reopen on June 22 with Jean Bedini and burlesque. The first of the stock productions will be a revival of "In Time, the Place and the Girl," with Henrietta Brown.

Jessie Lasky's The Trained Nurse" and other Acts filled the Keith bill for June 8. Ralph Herz and others were on the bill of June 15.

On June 22 Cohan and Harris will present a new farce, "Wanted—$22,000," the plot and author of which have so far been successfully concealed. ARTHUR G. WALKER.

JERSEY CITY

Andrew Mack was the headliner at the Log Cabin and Jersey Airdome, where business is immense.

"The Family Cupboard" was the drawing card at the Hudson Theater, Union Hill, May 8-13, to fine business. It was a clever production, and the co.'s success was genuine. Lois Lee as the chorus girl was immense.

Palisades Park is still packing them in, and the entertainment is of the best.

Robinson and Burns, managers of the Monticello Theater here, have secured a lease of the new 950,000 theater at Somerville, N. J., and will operate it next season in connection with the house in this city. WALTER C. SMITH.

WEST INDIES NOTES

Harkins's Players End 30,000-Mile Tours—Great Interest in Shakespeare in West Indies

KINGSTON, JAMAICA (*Special*).—W. B. Harkins's Players closed their season here May 14, and immediately boarded a steamer for New York, arriving about May 20. This organization will then have traveled nearly 30,000 miles in a season of twenty-nine weeks. The itinerary embraced Nova Scotia, Prince Edward Island, New Brunswick, Newfoundland, Cape Breton Isle, Bermuda, Barbados, Trinidad, Colon, City of Panama, and Jamaica. One jump, from St. John's, Newfoundland, to Hamilton, Bermuda, occupied two weeks' time, and 1,000-mile jumps were regarded as quite ordinary by the members of this sea-going troupe.

The tour of the West Indies and the canal country abounded in interest for those who had not previously made the trip with Mr. Harkins, and members of the co. availed themselves of the opportunity to purchase Panama hats and other articles at bargain rates. Miss Cosgriff secured a parrot of brilliant plumage and wonderful lingual attainments, and Evangelyn Blasdale invested in a young monkey of distinguished ancestry. All the ocean trips were remarkably free from storms, and on voyages from Bermuda to Barbados the troupers were enabled to visit several of the other islands and to secure a good view of Martinique and St. Pierre, which city was destroyed by a volcanic eruption twelve years ago, and which has been partly rebuilt.

The Islands and the Isthmus of Panama have had a superabundance of amusements, some of an inferior quality, and this season's business has not been up to expectations. Some of the cities are equipped with excellent theaters. This is especially true of the City of Panama and Kingston. The audiences here are "up-to-the-minute" in clothes and comprehension, and the way the carriages are lined up around the theater after performances reminds one of fashionable metropolitan playhouses.

Only seven years ago Kingston was visited by an earthquake, which killed 1,300 persons and wrecked the principal part of the city. No traces of the visitation remain. It is now an attractive-looking, busy town, but not so far modernized that the quaintness of the natives and their old-fashioned customs do not appeal.

An interesting thing to note in connection with theatricals in the West Indies is the keenness with which Shakespearean plays are welcomed. The natives, white and black, are very enthusiastic in their reception of the master bard's works, especially of the tragedies, and they also show good judgment in their choice of modern plays. The works of Shakespeare form one of the branches of study in the public schools of most of the British West Indies.

C. NICK STARK.

CINCINNATI

Summer Parks Attract Large Crowds—Theatrical Activities Cease

With heat records broken the past two weeks, the outdoor places of amusement have also broken a few records, especially at night, and Chester Park, Coney Island, The Lagoon Park and the Zoo Gardens have already entertained crowds that speak for the success of the season.

The concerts at the Zoo, given twice daily by the Cincinnati Summer Symphony Orchestra, are affording the public some high-class music and also of the popular order. Business at the Zoo has been good, but we are certain it would be better if some of the good bands touring the country could be engaged. For the week of June 7 the soloist with the orchestra was Miss Alice Langford. Heine, the accordionist, was also engaged for the intermissions, when moving pictures are shown.

The best vaudeville at the parks is found at Chester Park, where a good bill is seen each week. These acts are booked in by the Pantages Circuit.

The crowds continue to fill Keith's three times a day for the ten-cent vaudeville that is seen there during the Summer.

All the downtown theaters and the Orpheum go on the bill are running feature films and doing big business.

There are absolutely no theatrical activities here during the Summer months.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

Successful Opera Season Closes—New Schenley Theater Nearing Completion

"Il Trovatore" was the opera sung at the Alvin June 8-13 by the Aborn Opera co. and proved the most popular opera of the season. Phoebe Crosby, Zoe Fulton, Lila Robison, Alda Hemmi, and Giuseppe Agostini scored heavily. This ended the opera season at the Alvin, likewise the regular season here. Manager Reynolds reports the recent season "the best in the history of the house."

"The Man Who Owns Broadway" was the offering of the Davis Players opening the Summer season at the Grand June 8-13. Many new members have been added. Two favorites, Hal de Forest and Faith Avery, are also in the co. Full particulars will be given next week.

The Hasenbeck and Wallace shows gave two evening performances and two matinees June 8 and 9 at the East Liberty Show Grounds, drawing large crowds.

"Hiawatha," the outdoor spectacle which ran all last Summer at Sesaw Rpn, will open the season June 15. Clinton R. Lloyd is directing the production, which promises to be even more elaborate than that of last year.

"Neptune's Daughter," at the Nixon June 8-13 in photoplay, made such a hit that it will be continued for another week. This entertainment is one of the best ever seen in Pittsburgh.

"Smashing the Vice Trust" in photoplay, continues at the Pitt with large audiences.

The new Schenley Theater is nearing completion, and it is rumored that this house will be the high-class Pittsburgh home of Shubert attractions. DAN J. PACKINER.

PORTLAND, ORE.

"The Passing Show of 1913," at the Heilig during the first week of June, drew only fair houses, considering the high quality and quantity of the production. The apathy of the theatergoing public was evident at all the other theaters as well.

Alice Fleming, who on May 25 reappeared as leading woman of the Baker Players, succeeded emphatically in the role of Mrs. Harding in "The Woman He Married." Edward Woodruff made an excellent Jack Harding. Ollin M. Cooke, a new member of the co., showed up creditably.

Tameo Hagiyama, with his calligraphic exhibition, amazed, and "Romeo," the marvelous chimpanzee, amused the audiences at the Orpheum. An interesting animal number, Robinson's four elephants, was a counter attraction at the neighboring Empress.

Elfrieda Heller Weinstein, well-known Portland dramatic soprano, sang on the regular bill at the Empress as a farewell appearance prior to departing for the East to join the Chicago Grand Opera co. Mrs. Weinstein is a protege of Madame Schumann-Heink, and studied abroad under her patronage.

"The Candy Kids," with Ethel Davis as pilot, proved a strong attraction at Pantages. At the Lyric, Mrs. Wiggs, done by Etherynia McMullin, proved as popular as the sensational "Traffic" of the week before.

Heavy Summer business at the Oaks began on Sunday, May 31. The Rich Musical Comedy co. presented "The Love Cure," and filled the huge auditorium. Montana Bill Pruitt, until recently on the Orpheum Circuit, scored heavily.

JOHN F. LOGAN.

SPOKANE

A typical Olcott audience that filled the Auditorium heard typical Olcott play in "Shannon Dean June 7, and Chauncey Olcott probably never appeared to better advantage than in this Rida Johnson Young play.

The Harry L. Stone's Colonial co., a musical comedy co., which is said to have set house records in Great Falls, Helena, and Billings, Mont., opened an engagement at the Empress June 3. The first bill was "The Sting," a comedy-drama, with eight musical numbers. Three performances are given daily, one in the afternoon, and two in the evening. The co. carries its own orchestra and chorus. The troupe comprises eighteen persons.

J. H. Lubin, of New York city, representing the Marcus Loew Theatrical Enterprises, which recently took over the E. and C. theaters, including the Orpheum in Spokane, was in Spokane June 4, and conferred with Mose Oppenheimer, Northwest Loew representative. Mr. Lubin is making a swing around the circle, getting acquainted with the managers and familiarizing them with the new policies.

W. B. MCCRAE.

DENVER

"The Spendthrift" served to introduce the Summer stock co. at Elitch's Gardens June 6-13, under the direction of Robert Morris. The Lambs' All-Star Gambol delayed the arrival of Bruce McRae and Charles Dow Clark until this week. Thais McGrane, Charles Barton, Mina Gleason, and Mary Edgett Baker all newcomers to the Gardens, were well received. "Mrs. Dot" follows.

"Mrs. Wiggs of the Cabbage Patch" made good Summer fare at the Denham, June 7-13, with Miss Countiss as Mrs. Wiggs. "The Sunaw Man" follows. Miss Finley and her mother have rented a house on capitol hill.

"Peg o' My Heart" is booked for the Broadway week of June 22, with Povey O'Neil. David Kessler played "Bought and Paid For" June 10 at the Broadway.

Madame Marie Rappold appeared as soloist with the Cavalla Symphony Orchestra at Lakeside June 14.

Eugene O'Brien, Irene Fenwick, Helen Gleason, Dieter Doyle, Harry L. Minters, William Holden, Thomas L. Swift, Maude Cleaveland, Jay Quigley and James Patton, of the Elitch Players, have rented cottages in the vicinity of Lakeside. "Hawthorne of the U. S. A." is their opening bill week of June 15.

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FROM BOSTON

"Under Cover" and "Misleading Lady" Only Plays to Continue

Boston, June 16 (Special).—News are scarce, as old B. F. A. would say. The following houses have all closed for the season: Hollis, Park, Boston, Shubert, Majestic, Wilbur, and Castle Square. The Colonial with "The Misleading Lady," the Plymouth with "Under Cover," and two houses that have substituted pictures for "regular" performances are doing something toward keeping the theatrical ball in the air, but at none of them is there danger of overcrowding, and the pall of Summer heat hangs over the playhouses. The "Pops" at Symphony Hall are as festive and popular as ever, however. The two houses that are turned over to pictures are the Cort, where Lyman Howe is giving his really remarkable (rare) pictures, and the Tremont, where Annette Keller; man is on exhibition in "Neptune's Daughter."

The season that has just closed at the Castle Square—the sixth under the management of John Craig—has lasted forty-one weeks, and during that time there have been thirty-nine productions ranging from Shakespeare to farce and musical comedy. There have been productions of two plays new to the stage, and the Shakespearean plays, "Hamlet" and "A Midsummer Night's Dream," were produced by Livingston Platt, and take rank among the most beautiful presentations of Shakespeare ever seen here. Mr. Craig deserves credit for the range and quality of his offerings. Incidentally he is almost the only one who has succeeded during the twenty years of the theater's history, in making it a really paying house.

The one-act play, "The Bank Account," by Howard Brock, of the Post, is to be taken into vaudeville by Edwin Holt early in the coming season. The piece is a serious play of domestic life, and when it was presented recently by the Harvard Dramatic Club, it drew a good deal of favorable comment. FOREST IZARD.

EDMONTON

Empire Theater: William A. Brady's offering, "Beauty is Only Skin Deep," presented by a capable co. and Vesta, who styles herself "the Whirlwind Violinist," with several stage settings of the futurist style, were featured and scored June 1-3. Charles Yule and co., including Fred Manley and Charlotte Treadwell, were clever in a bright sketch called "The Stranger."

Pantages Theater: The Imperial Opera co., featuring Madame Vivian Holt-Rubee, Signor H. Romito, Saul Rosello, and Olive De Coveny, was the feature week of June 1.

Lyceum: The Lyceum Players played to big business in "The Gamblers" the week of June 1.

Bijou Theater: The Frank Morton co., including Gladys Vaughn and Jack Fleming, recently of the American Theater, San Francisco, began an indefinite engagement June 1, playing to good business all the week.

Portola Theater: Artherva Yajur Indra, classical dancer, scored big as an added attraction the week of June 1.

Members of the Young Women's Christian Association, of Edmonton, presented "Hiawatha" at Riverside Park the evening of May 30, before a large gathering. The Armstrong version was used.

A. J. Aylesworth, president of the Canadian Feature Film Co., formerly manager of the Lyceum Theater, is arranging to make a film, showing the industries in the city, for presentation to the Edmonton Industrial Association.

Mrs. M. Laderonte has opened a casino cabaret at the Majestic Theater. Park's Orchestra is furnishing the music.

SCRANTON

"Officer 666" was the attraction at the Poli week of June 8 and was well received. Walter Richardson as Terrers Gladwin and Richard La Salle as Alfred Wilson merit special mention. Grace Campbell as Helen Burton pleased. The staging and scenery were fine. Marion Barney, who has been playing leads with the co., has resigned.

At the Lyceum feature films are being shown and business has been excellent. The Home-Jones organ is a big attraction. Uly S. Hill, the resident manager, has placed this theater in the same class as Philadelphia and Pittsburgh, and hereafter we will have all the first-class attractions of the Shuberts, K. and E., and others, and when there are no plays pictures will be used, so that the theater will not be dark. The manager is publishing a weekly paper called the Reel, giving the names of the pictures to be used and other theatrical news. The sheet is very attractive and much enjoyed by the patrons of the house.

Luna Park is in full swing, as are also Rocky Glen and Northern Electric parks. The principal attraction seems to be dancing.

The Aerial Garden, the only open air picture house in the city, is open and doing an excellent business.

The new Court Theater, which started as a ten-cent house, has been obliged to come down to a nickel admission. C. B. DENMAN.

ST. PAUL

"Our Wives" served a la Huntington, was well done at the Shubert June 7-13. Malcomb Fassett played Bowers, the librettist, and Earl Lee, J. S. Irvin, and Duncan Penwarden were his four bachelor (?) friends. E. O. Tilburne did well as Otto. The feminine roles were in good hands—Lois Howell, Jessie Bring, Nina Davis, and Julia Morton. The one interior setting was well painted by Boyd P. Joy, and Earl Lee as stage-manager provided an artistic garnishment. "Mary Jane's Pa" June 14-20. "Fortune Hunter" June 21-27. Owing to illness Louise Gerard will not appear with the co. until June 14-20.

Empress had Gertie Carlisle, Walter Brower, Paul Stephens, Minnetti and Sidelli, and McDermott and Wallace.

Princess offered two excellent bills.

JOSEPH J. PFISTER.

ST. LOUIS

The Suburban Garden Musical Comedy Stock co. presented "Flower of the Ranch" in excellent fashion June 8-14. Joseph Howard, who is heading the co., wrote the play and was seen in the leading part. The play is considered his best. Mabel McCane played the title-role in a way that displayed her ability as a comedienne. Alma Youlin as the school teacher was also very good.

Jesse E. Young and the Park Theater Musical Comedy co. offered "The Telephone Girl" June 8-14. Mr. Young as Hans Nix was enthusiastically greeted. Venita Fitzhugh was given a hearty welcome. Carl Hardon and Billy East also scored. "Talk of New York," June 15-21.

VIVIAN B. WATKINS.

BIRMINGHAM

Capacity Houses Greet Vaudeville Bills—Burlesque Popular at New Grand

The Lyric continues to play to capacity houses at each performance despite the hot weather. Several fans of ice are used to keep the house cool, and this feature, together with the splendid bills, account for the fine business. Claudius and Scarlett, Emma Francis, and her Arabian Boys, Reis and Hoot, John Geiger, Claire Rochester, the Four Charles, and Ralph Lynn is "The Purple Lady" made an attractive bill week of June 8. Ray Samuels, Frederick V. Bowers, Blair Binger, Mildred Grover, Martine Brothers, and Daly and Patterson are billed for week of June 15, with one more act to be added.

The new Grand, which is playing burlesque, is doing a good business, and it seems that this class of entertainment will be a sure go in this city. Harry Moran is musical director at this house, and his musical productions are the best part of the programmes.

The Crawford-Humphrey Musical Comedy co., at the Best, is doing good business, and now in their third week.

At the Amuse-U the Blair McGeorge Musical Comedy co. is pleasing.

The Bijou, Jefferson, Orpheum, and Majestic are dark. JAMES EDWIN DENMAN.

SALT LAKE CITY

At the Salt Lake Theater "Ramazel Goods" was presented June 4-6. Audiences were much interested and watched the unfolding of the plot with keen interest. Houses were not large, but well represented—the thinking element. Richard Bennett was each time called before the curtain for his appropriate speech.

Guy Bates Post and his co. of rare merit in "Omar, the Tentmaker," June 8-10 to highly responsive audiences. Louise Gramier, Jane Salisbury, H. G. Carthon, Augustus Post, Gerald Pring, Fred Eric, and John Hunter Booth were each well received. Nat Goodwin in "Never Say Die" June 11-13.

The Empress presented a new act based on having the audience join in singing the old-fashioned songs. C. D. Jenkins, expert banjoist, led them off in such songs as "Swanee River," "Dixie," "After the Ball," "Sailing," "Tramp, Tramp," "Dolly Gray," etc. They made a hit, the audience taking kindly to the idea and singing lustily. The Mermaids and the Man was popular. Carol Malstrom was clever in an interpretive dance. Bob Hall, Marlotte Craig, George Harris, Sam B. Wilson, Louis M. Granat, Pepe and Uno made up an excellent bill.

Saltair Beach, Wandamere, and Majestic Park were each formally opened on Decoration Day. Prospects are good for a profitable season.

C. E. JOHNSON.

ALBANY

"Baby Mine" was excellently produced by the Comstock Players for the fifth week (June 8-13) of their stock engagement at Harmanus Bleecker Hall. Miss Fay Bainter received unstinted praise from the press for her clever work in the leading role. Ben Johnson also won favor; the balance of the co. were well cast.

Miss Florence Auer, an Albany actress, has been secured to play the role of the Vampire in "A Fool There Was," which will be presented by the Comstock Players next week. Miss Auer has played the part more than 500 times as a member of the original road co.

At Proctor's Grand a good bill of vaudeville and pictures were offered during the week to good houses.

James H. Rhodes, who has successfully managed the Empire Theater for the past six years, will leave shortly for Kansas City, Mo., where he will assume the management of the Gaiety Theater. Both houses are conducted by the Columbia Amusement co., and the change simply means the transfer of the genial Manager Rhodes to their Kansas City theater; Oscar J. Perrin, treasurer of the Empire, also goes West, to act in a like capacity at the Gaiety, under Mr. Rhodes's management.

G. W. HEARON.

MONTREAL

The Orpheum Players gave an excellent production of "The Man from Home" June 8-13. Charles Mackay gave a fine interpretation of the part originally played by W. Holden. Lillian Kemble made the most of Ethel. Steven Wright contributed a clever character sketch of the Russian prince, and Helen Robertson was cool as the bogus countess. The rest of the large cast all did competent work. "The Talker" June 15-20.

The films of the life of Queen Victoria are in their second week at the Princess June 22-27. "Le Roman de Suson" operetta will be produced with a large symphony orchestra and full chorus. If it proves successful it may lead to a season of opera comique and light opera at this theater next season.

"The Deep Purple" was the bill at the Empress. The stock at the New Grand presented "The Third Degree."

Summer Park offers an exceptionally good bill of music and vaudeville.

Ringling's Circus comes June 22 and 23.

W. A. THOMAVES.

SEATTLE

"The Littlest Rebel" June 1-7 was given a first-class presentation at the Seattle, and the attendance ranged from small to medium. In the cast was Anda Dos, Dwight A. Meade, James Guy Usher, and other talent, who showed their skill and ability to good advantage. Miss Jim Mullaly made a hit in the title-role.

At the Pantages "The Mikado" and vaudeville June 1-7. At the Empress "The Police Inspector's Surprise" and vaudeville. At the Orpheum Laddie Cliff and vaudeville.

At the Moore Melbourne, Clemmer, Class A, Alhambra, Colonial, Mission, and Alaska—motion pictures.

The autophone, a new musical instrument on exhibition here, is attracting considerable interest. BENJAMIN F. MESSERVEY.

At the close of the long season of the "Within the Law" company, Wadsworth Harris was entertained at a dinner given in his honor by Dr. and Mrs. Haig, of Philadelphia, and also by Mrs. Annie Wadsworth Dyer, at the Montclair Golf Club.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

AGUGLIA, Mimi: Chgo. 8-20.
CALL of Youth (Jos. M. Gaites): Chgo. 1—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: London, England, May 4-July 15.
COBURN Players: Cape Girardeau, Mo., 17, 18; Memphis, Tenn., 19, 20; Springfield, Mo., 22, 23; Warrensburg 24, 25; Lawrence, Kas., 26, 27; Kirksville, Mo., 29, 30; Macomb, Ill., July 1, 2.
DADDY Long Legs (Henry Miller): Chgo., March 16—indef.
DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.
GIRL of Eagle Ranch (Alcazar Amusement Co.): Lincoln, Me., 15-17; Mars Hill 18-20.
GOODWIN, Nat: San Diego, Cal., 15-20; Los Angeles 21-27.
HELP Wanted (Oliver Morosco): Chgo., Dec. 20—indef.
KITTY Mackay (Wm. Elliott): N.Y.C., Jan. 26—indef.
MISLEADING Lady (Wm. Harris, Jr.): Boston May 4—indef.
MISSOURI Girl (Norton and Ellth): Oakland, Cal., 17, Aug. 16; Reno, Nev., 21.
OMAR, the Tentmaker (Tully and Buckland): Frisco 14-27, Oakland 28-July 4.
PAIR of Kings (H. H. Frazee): N.Y.C., March 30—indef.
PANTHEA (Messrs. Shubert): Chgo. 7—indef.
PEG o' My Heart (Co. C; Oliver Morosco): Salt Lake City 15-20, Denver 22-27.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
STEP Lively (John Hennessy): Atlantic City, N. J., 15-20.
THELMA (Richardson and Talbert): Bridgeport, Neb., 17, Alliance 18.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 26—indef.
UNCLE Tom's Cabin: Milan, Wis., 17; Linden 18, Mineral Point 19, Pendarvis 20.
UNDER Cover (A. H. Woods): Boston Dec. 29—indef.
WANTED—$22,000 (Cohan and Harris): Atlantic City, N. J., 22-27.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.
ALBEE Players: Providence, R. I.
ALCAZAR: Frisco.
AMERICAN (H. R. Polack): Pittsburgh.
AMERICAN (Henry Clay Bishop): Falls.
ANGELL (C. W. Lawford): Providence, R. I.
ARLINGTON Players: Orange, N. J.
AUDITORIUM: Perth Amboy, N. J.
AUDITORIUM (Thomas D. Moore): Fitchburg, Mass.
AUDITORIUM (Miss M. Milner): Kansas City, Mo.
AUDITORIUM (O. Jones): Long Beach.
BAKER-Mitchell: Seattle.
BAKER-Hudson: Minneapolis.
BIJOU: Knoxville, O.
BIJOU-Howard Players: Lincoln.
BONNER, Jack (J. D. Proudfoot): La Crosse, Wis.
BOSTON: Fall River, Mass.
BROADWAY: Oakland.
BROOK: Ayles: Toronto.
BUFFALO Players: Buffalo.
CAMERON Players: Toronto.
CASINO (Keller and Shea): Boston.
CASINO: Scranton.
BROWN, Henrietta (Chas. A. Bigelow): Paterson, N. J.
BROWN, Kirk (J. T. Macdonald): Altoona, Pa.
BUFFINGTON, Emma: Memphis, Tenn.
BURBANK (Oliver Morosco): Los Angeles.
BUSHWICK Players (Al. Treberg): B'klyn.
CALBURN: Trenton, N. J.
CALSMITH: Williamsport, Pa.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
CLARENDON, Forest, O.
COLONIAL: Cleveland.
COLONIAL Players: Norfolk, Va.
COLUMBIA (Metzerott and Burgess): Washington, D. C.
COMSTOCK Players: Albany, N. Y.
CORNING: Wilmington, Del.
CORNELL-Price Players: Wauseon, O.
DAVIS Players: Pittsburgh.
DENHAM: Denver.
DOMINION: Ottawa, Can.
DOMINION: Ottawa, Ont., Can.
DORNER Players: Niagara Falls, N. Y.
DRAMA Players (Edward Keane): Westbrook, Me.
ELITCH Garden: Denver.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE: Syracuse, N. Y.
EMPRESS: San Diego.
GAGNON-Pollock: New Orleans.
GAIETY: Indianapolis.
GELMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Greis): Milwaukee.
GILMORE, Paul: Knoxville, Tenn.
GLASER, Vaughan, and Fay Courtenay: Columbus.
GLEASON Players: Denver.
GORRELL: Waterloo, O.
GREENPOINT (Lew Parker): B'klyn.
HALLACK Players: Woonsocket, R. I.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Joel Friendkin): Rockford, Ill.
HAVERLY Perez: Toronto, Can.
HOLDEN: Cleveland, O.
HORNE: Canton, O.
HUNTINGTON, Wright: St. Paul.
HURTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.
JAMES, William, Players: Petersburg, Va.
JEFFERSON (Julius Kahn): Portland, Me.
JUNEAU (D. W. Cromharsar): Milwaukee.
KEITH: Toledo, O.
KELLY, Jewel: Atlanta, Ga.
LAKE Chip Casino: Dallas, Tex.
LANGDON: Springfield, Mo.
LA VERNE, Lucille: Atlanta, Ga.
LAWRENCE, Del S.: Vancouver, B. C.
LEAVENS: Schenectady, N. Y.
LONG, Billie (J. F. Goring): Nashville, Tenn.
LYON: Mobile, Ala.
LYRIC-Vaughn: Troy, N. Y.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (Fred E. Lasham): Erie, Pa.
MALLEY-Denison: Newport, R. I.
MANHATTAN Players (John W. Rumsey): Rochester, N. Y.
MERKEL-Harder: New Brunswick, N. J.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORLEY, Ernestine: Watertown, Conn.
MORRILL, Elizabeth: Wichita, Kan.
NEWBURGH: Newburgh, N. Y.
NORTH, Frank: Waco, Tex.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Belleville, Ill.
ORPHEUM (B. F. Keith): Falls.
ORPHEUM: Wilmington, Del.
ORPHEUM (J. Herman Thomas): Cinti.
ORPHEUM Players: Montreal.
PARK: St. Louis.
PARK (A. A. Webster): Winston-Salem, N. C.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downing): South Framingham, Mass.
POLI: Hartford, Conn.
POLI (Kendall and Weston): New Haven, Conn.
POLI (Wadsworth Nowell): Balto.
POLI: Washington, D. C.
PRINCESS: Tacoma.
REDMOND: Sacramento.
RUSH-Bishop: Erie, Pa.
SAYLES, Francis (David Heilman): Superior, Wis.
SERVOSS, Mary: Cleveland.
SHANNON, Harry: Wapakoneta, O.
SHUBERT (G. A. Newton): Milwaukee, Wis.
SMILEY, Emily: Phila.
STANFORD Players (Maurice Stanford): Phila.
STANLEY: St. Louis.
SUBURBAN: St. Louis.
SUMMERS: Hamilton, Ont.
TEMPLE Players (Clark Brown): Hamilton, Ont., Can.
TURNER, Clara (W. F. Bartz): Port Chester, N. Y.
VAN DYKE and Eaton (P. Mack): Des Moines.
VAN DYKE and Eaton (P. Mack): St. Joseph, Mo.
WALLACE, Chester: Bradford, Pa.
YODER, Lynne: Ottawa, Can.

TRAVELING STOCK

COLUMBIA: Brunswick, Me., 15-20.
GORDINIER Brothers: Farmington, Ill.
HUNT: Vicksburg, Miss., 18-23.
LA ROY: Swanton, O., 15-20.
MOORE-Eddinger: Milan, Mo., 14-20.
SHORTELL, Al.: Poughkeepsie, N. Y., 14-19.
SOLIN Players: McAlester, Okla., 15-20.
TEMPEST Dramatic: Seaford, Del., 15-20.

OPERA AND MUSIC

ABORN English Grand Opera (Messrs. Aborn): Pittsburgh May 4—indef.
ABORN English Grand Opera (Messrs. Aborn): Washington May 18-June 27.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 16—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. April 13—indef.
KOLB and Dill (George Monroe): Chgo. March 8—indef.
PASSING Show of 1914 (Messrs. Shubert): N.Y.C. 10—indef.
QUEEN of the Movies (Thomas W. Riley): Atlantic City, N. J., 15-20.
ROOK and Fulton (Gaiety Theater Co.): Los Angeles April 27—indef.
WHIRL of the World (Messrs. Shubert): Chgo. May 31—indef.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. 1—indef.

CIRCUS

BARNES, Al. G.: Rice Lake, Wis., 17, Chippewa Falls 18, Menomonie 19, Eau Claire 20, Mondovi 22, Elroy 23, Reedsville 24, Marshfield 25, Grand Rapids 26, Wausau 27.
BARNUM and Bailey: Boston 15-20.
TOMPKINS Wild West: Greenwoodale, Conn., 17, Meshanicsville 18, Dayeville 19, Moosup 20.

MISCELLANEOUS

LAUDER, Harry: Sydney, N. S. W., May 30-June 30, Brisbane July 4-18, Auckland, New Zealand July 20-25, Wellington 27-Aug. 1.
LUCY, Thomas Elmore: New Hartford, Ia., 17, 18, Rhoten 19, Springville 20, 21, Charlotte 22, Quasqueton 23, Lamont 24, 25, South English 26, Keswick 27, 28, Ainsley 29, Bussey 30.

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WOMEN

Adams, Corah.
Barber, Grace A., Marion Barney, Josephine Brandell, Olive Baker, Mrs. W. R. Butterfield.
Carrington, Alice, Florence Carrette, May Cargill, Mrs. D. W. Coolman, Ruth Copley, Laura Clement, Eleanor Carey, Blanche Chapman, Agnes Cameron, Ethel Clifton, Marie B. Collins.
Ford, Esther, Lola Fischer.
Garrick, Edna, Mrs. M. C. Gunning.
Hays, Georgia, Mrs. Hillyer, Emma Harris, Mary Hall, Ethel Hurley, Constance Hyatt, Lillian Hall, Olive N. Hartt, Elsie Hilty.
Joyce, Florence, Natalie Jerome.
Kerr, Cecil.
Lohmann, Harriet, Mirzia Lotten, Lillian Lawrence, Mrs. C. E. Lawrence.
Molineaux, Constance, Esther Mendel, Maud Milton, Rose Melville, Carolyn McLean, Ruth McCauley, Miss MacKay.
Norris, Dolly, Ruth Nevin.
Olney, Phyllis G., Gertrude O'Connor.
Poole, Maude, Marjorie Pearson, Virginia Perry, F. L. Peirce.
Rockett, Marion, Elizabeth Rathborne.
St. Clair, Grace, Leonia Stevens, May Stewart, Maude Shaw, Vivia Stanley, Mary E. Smith, Ethel Scott, Alice Saunders, Jean Stainsby.
Turner, Grace.
Ulrich, Lenore.
Von Luhn, Edna, Mary Vanessor.
Ward, Alice, Lucille Webster, Edith Warren, Alice Wilson.

MEN

Arthur, Gus, Wm. P. Adams, Broughton, S. J., Earl Burgess, Samuel Burbank, Lawrence Brooks, John Butler, Edwin Buffum.
Culhane, Will E., Chas. Chaplin, Lee Chapin, Jno. Clancy.
Dudley, Jno., Geo. Dagleon, Price Desmond, Edouard D'Oise, J. M. Deshetters, Lawrence Dana.
Elliott, Frank.
Farrar, Herbert, Harry Fowler, Elmer Ferguson, Roy Funnell, Jas. Forbes.
Gallagher, Donald, Roscy Gray, Jos. Garry, Chas. H. Greene, Robt. Guthrie, Max Greenberg, Alexander Gibson, Jno. M. Gibson.
Hale, Allan, Edgar Hurley, E. E. Harris, Paul Harvey, Henry Hall.
Ingram, Wm.
Jenkins, Albert, Harry Jones.
Kaufman, G. J., Livingstone, Carey, Walter M. Lawrence.
Main, A. E., Babt. Middleton, Leo Merriman, Frank Morse, Horace Mitchell, Frederic Malcolm, Chas. Mezzel, Jno. McKenna.
Neville, Geo. K., Arthur Norbury, Jas. Norrison, Victor Newman.
O'Hara, Jno.
Penwick, Clarence, Gen. Pierce, E. J., Paul, J. S. Plunkett, Douglas Paterson.
Rice, Michael, Fred Roberts, Alfred Reeves, Thos. Reynolds, Geoffrey Reed, Geno Revere.
Smiley, Frank, Dennies Stevenson, L. C. Smith, Forrest Seabury, Alfred Simms, Richard Stelling, Arthur Sawyer, E. L. Snader, Ralph Stanley, Max Strauss, Harry Sharp, Jas. W. Sheehan, Jack Stone, Harold Salter, W. H. Shannon, Robt. Strauss, W. F. Sagerson, Merle Stanton.
Wilson, Joe.

MARRIED

Miss Doris Westphal, of Dubuque, Ia., who, as Myra Batchelder, after graduating at the Academy of Dramatic Art, New York, began a promising stage career, was married at Chicago, May 30, to Harry Edwin Pine, Jr., of New York.

DIED

N. B. EMANUEL, assistant director of the Chicago Grand Opera company and a musical authority of international reputation, died in that city on June 1 of a complication of diseases. He was sixty-six years old.

MISS CAROL WARNER, who has been appearing in "Hip Hip" this season, lost her mother May 29, after an operation for internal cancer. She was confined to one of the New York hospitals for some time before her death.

JUAN BUITRAGO, professor of music and teacher of many famous musicians, died Sunday, June 7, in Florence, Italy. Among his pupils best known in this country are Albert Spalding and the late Edward A. MacDowell.

MRS. R. J. MACK, wife of the manager of the Electric Park Stock company at Fort Smith, Ark., died suddenly after an operation at Sparks's Memorial Hospital, in that city, Saturday, June 6. The deceased was a member of the company, and had many friends in the city. She leaves a widower and one daughter, Hazel.

TOM A. SMITH, well known in theatrical circles in Ohio, died at his home, Hamilton, O., Friday, May 22. He was manager of the Globe Opera House and the Jefferson Theater, in that city, until his retirement from active business last February.

SIGMUND SCHONBERUN, A musician and composer, died on Monday, June 8, at his home, 1148 South Portland Avenue, Brooklyn. He was born in Bavaria, Germany, eighty-one years ago. In 1851, during the gold fever, he went to California. Later became a trader in Hong Kong, China, and in Japan. About twenty years ago he moved to Brooklyn.

Joseph A. Weber is still playing Lockes, the deputy, in Richard Bennett's "Damaged Goods" company, which is now touring the Pacific Coast.

LONDON

Ringling Brothers' Circus June 8 had regular circus weather, ninety-four degrees in the shade, and drew immense crowds at both performances.

The final bokes of Moss held a carnival week at Queen's Park here June 8-13, with Col. Ferari's shows as the attractions, and the grounds were crowded nightly.

The co. at Springbank Park Theater is putting on a minstrel show for this the third week of the season, June 8-13. The intense heat of the past few days (London registering higher than any other city in Canada) is driving the crowds down the river to cool off and the show seems to be taking well. The members of the co. are Agnes Geary, Edna Livingston, Alice Mort, Helen Fotel, Lew Fotel, Henry Carr, Jack Sexton, Frank Christie, Joseph Williams, George Rohn, Harry Feldman, and Musical Gracey at the piano.

C. E. A. WEBER.

OTTAWA

"The Man from Home" was the offering of the Dominion Stock co. June 8-13 to good business. Jack Rigney scored a great hit in the leading role.

At Dey's Arena the Roma Reade Stock co. presented "The Lion and the Mouse" June 8-13 to good business.

At Britania Auditorium the stock co. presented "The Common Law" June 8-13 to fair business.

"The Game of Life" was the film feature at the Family June 8-10 to the usual capacity business.

"In the Stretch" was the film feature at the Francais June 8-10 to good business.

J. H. DE'BE.

RICHMOND

The Grayce Scott Stock co. June 8-13 at the Bijou in "What Happened to Mary." Weather hot and business only fair. "The Lottery of Love" June 15-20.

Lyric week of June 8-13, "The Daughter of Mrs. and "The Gamblers" (moving pictures) to light business.

Colonial week of June 8-13, vaudeville and moving pictures. Business good.

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VAUDEVILLE

Wilton Lackaye in "Quits"—Roshanara's Farewell—Riggs and Witchie Please

White, N. Y.

MISS RAY COX.
At the Palace This Week She Is Returning Briefly to the Varieties.

"THE lady with the purple past" has again been dramatised. This time she is the central figure of "Quits," Hall McAllister's playlet, in which Wilton Lackaye returned to the varieties.

"Quits" opens with a darkened stage and a glowing fireplace—a setting dear to the hearts of the sketch writing folk. A servant flashes on the lights—when Mrs. Kate Benham appears. She reads nervously of the sensational hit made by a new actor, Philip Morgan, just as her husband comes. Benham promptly explains that—in the event of his death—she will receive half of his estate and casually mentions that the successful new player is coming to dinner. Then the woman falls into his arms. There was an episode in her life long before she met Benham—an incident which the husband has forgiven—but she confesses that Morgan was the man.

Benham is maddened by the confession. The man will pay dearly, he declares—when Morgan is announced. The actor recognizes the wife and, as the husband leaves to answer a timely 'phone call, confronts her. "After all these years—you, of all men!" she gasps.

It seems that there was another side to the story—for the actor, desperately ill, was years before robbed and deserted by the woman. The wife tries to buy Morgan's silence, just as the husband returns. She slips away, and the men face each other.

Morgan draws a revolver to defend himself, and forces the husband to hear his story. Benham refuses to believe the tale. Then the actor prepares a trap. He upsets the furniture, the husband is persuaded to lay motionless upon a couch and Morgan fires into the air. The wife rushes back. "You've got him," she cries, "good, I'm free, for you'll go to the chair!" The husband leaps to his feet, Morgan smiles triumphantly and—curtain!

"Quits" is shallow and creaky melodrama. It utterly lacks a convincing note. In the first place, the central figure is preposterous, for Mr. McAllister asks us to believe that the woman is an adventuress with a long prison record, that she has been happily married for four years to Benham, who hasn't once suspected her, that she has a child by the marriage, and yet that she turns upon her husband in a flash when she jumps to the conclusion—as a hardened criminal wouldn't—that he has been murdered. "Quits" is about as near life as the old "ten-twent-thirt" melodramas.

Mr. Lackaye—very black mustached and cynically smiling—plays Morgan with easy theatricalism. He never lets you forget he is acting for a moment. It's the kind of part a player glories in—and it's easy to see why he likes "Quits."

To Ruth Gates falls the difficult task of making the wife seem at least passably plausible, and she does very well, considering all things. Emmett King, as the husband, gives a rather uneven performance.

Roshanara catches the picturesque glamor—the exotic and bizarre atmosphere of the East—in her native festival and sacred dances of India.

The religious fervor of a young widow dedicating herself to eternal service in the temple was caught in the impressive Incense Dance, just as the Village Dance, with its lively movements and the arch play of the golden yellow scarf, conveyed the coquetry of the native girl. The finale, the Snake Dance of the arms, symbolical of the casting out of evil from the body, makes a weird climax.

Roshanara, who is one of the really interesting artistes of the season, made her farewell appearances at the Palace, just before sailing back to England.

Ralph Riggs and Katherine Witchie have a pretty idea for their new dancing act. Opening "in one" with a brief little song about the joys of vaudeville and incidentally "topping the bill"—they lapse into dances, using a full stage setting.

The first, done in the spotlight, is a modern evolution, in which may be noted Miss Witchie's high kicks and backward bends to the floor in the arms of Mr. Riggs.

The dancer returns in sailor costume to do—in a dry English way—the song, "He Sails the Ocean Blue," with a lively hornpipe. Next the wee auburn-haired Miss Witchie, who is a decidedly cute little person, appears in fetching pink ballet costume to mimic of the old-time dancers. Riggs dashes back as a masked harlequin, the two sing rather breathlessly, and finally execute a little series of poses. Mr. Riggs knows how to dance, and Miss Witchie makes an attractive stage picture.

While Riggs vaudilises a bit about the modern trend of terpsichorean art, Miss Witchie changes to a white modern tango frock, and the two finish with a strenuous climax of acrobatic dancing whirls and cart wheels.

Just now the vocalism needs a little attention. Since the Irish dances have both entertained rather valorously, it wouldn't be a bad idea, perhaps, to talk the songs, although the lyrics seem rather tame. The whole idea is, however, an appealing one, and it's an act that will get along nicely.

Bureau Co.

RALPH RIGGS AND MISS KATHERINE WITCHIE
In the Harlequin Song of Their Attractive New Dancing Offering.

Bureau.

MISS AMELIA BINGHAM,
As Joan of Arc in "Big Moments from Great Plays," at the Palace.

Elizabeth Murray, in a gay yellow pannier gown, returned to the Palace in her dialect songs. When it comes to putting over a song we cheerfully and thoroughly recommend Miss Murray. Her darkey shuffle, the rakish way she tilts her hat, the flourishes she gives the—er—part of her gown which might come under the description of coat tails—all lend inimitable zest to her methods.

The steamboat whistle worked overtime in Miss Murray's repertoire, which included "The Good Ship Mary Ann," "I'll Do It All Over Again," "That Camp Meetin' Band," "Who Paid the Rent For Mrs. Rip Van Winkle?"—done with delicious Irish brogue—and, of course, "All Aboard For Dixie."

Harry Cooper, the Hebrew comedian, assisted by Hugh Cameron, came to the Palace in an act which has something of the element of novelty, but which withers away after a moment or two.

Cooper, dressed as a mailman, enters with a leather pouch of mail, clambers down into the audience and, aided by a regulation whistle, starts distributing let-

ters. Then Cameron appears in the guise of a post-office inspector, Cooper climbs back over the footlights and the usual crossfire Hebrew patter turn is on.

"While in Italy did you visit Florence?" asked Cameron.

"I did," responds Cooper, "but she wasn't in."

The rest is just as dreary. Finally Cooper enters the field of parody, and does a burlesque song medley.

"Like a carpet needs a beating,
That's how we need you,"

is a bit of the number.

If the English suffragettes want to really irritate King George, we suggest that they send him a Hebrew comedian who specializes on parodies.

Adler and Arline feature the imitations of various sounds. The young woman of the team acts as a sort of interlocutor and explainer, talking to her partner who, without responding, contributes the required sound mimicry. The imitations run from the making of a lemonade to a dog fight, and many of them are decidedly realistic.

Cheap sensationalism was the only excuse for the Victoria appearance of Mae A. Sullivan, plaintiff in a $225,000 suit against Arthur L. Hoe for breach of promise.

The Chesterfieldian Mr. Loney Haskell acted as introducer for Miss Sullivan. Advancing to the footlights with a garden hoe gracefully poised over one shoulder, Mr. Haskell forestalled criticism by explaining some of the things the young lady couldn't do. "Be lenient," he begged, "we are just putting her on here so that you can see what a millionaire falls in love with."

Next Miss Sullivan appeared. She was awkwardly nervous and, in a halting little prepared speech, remarked that, although she couldn't sing or dance, she has taken up the stage as a profession. Then she launched into "By the Beautiful Sea," talking the words in a doubtful sort of way. The six near-sailors of the good ship *Hammerstein*—the nautical song pluggers who have been cruising the Broadway Main for some time—dashed to the rescue and ripped off the chorus with Miss Sullivan. The song died harder than it ever died before. The seven marched around the stage once or twice and finally disappeared. There was no demand for another number.

The whole thing would have been pathetic if it hadn't been cheaply tawdry.

Bickel and Watson, in the roles of burlesque musicians, who encounter comic difficulties with ingrowing cadenzas, really had the most amusing specialty of the Victoria bill.

George White and Isabelle Jason attempted to prove that the tango isn't dead as a footlight amusement. While we do not note anything in particular about their society evolutions, White is a rather entertaining eccentric dancer. The best thing of the act is his ski number from a recent Winter Garden production.

While Sir Arthur Conan Doyle is in this country he might have Sherlock Holmes try to discover who told Mr. White that he could sing. FREDERICK JAMES SMITH.

McHUGH WRITES SKETCH

Edward Lewers to Appear in "The Meek Mr. Meek," by Author of "Officer 666"

Edward Lewers, leading comedian with Robert Mantell for a number of years, has secured the first vaudeville sketch of Augustus McHugh, author of "Officer 666."

The new sketch is called "The Meek Mr. Meek," and is an extravagant farce for five people. It is now in rehearsal and will shortly be seen on the big time.

Besides Mr. Lewers, the cast is made up of Walter Gibbs, of the H. B. Irving company; Violet Hall Caine (a niece of the famous playwright and novelist), Frank Compton (son of the English star, Edward Compton), Leigh Chastain, and George Smith, who was last seen here in "Bringing Up Father."

RETURNS IN FOUR WEEKS

Valerie Bergere Will Not Appear While Abroad —Routed for Next Season

Valerie Bergere will return to America in four weeks, without appearing in the English music halls during her stay abroad.

Before departing Miss Bergere gave a trial performance of the playlet in Brooklyn for the benefit of the booking office officials. The sketch was immediately routed for the coming season.

Miss Bergere is visiting London and Paris during her trip abroad.

COMING HEADLINERS

Week of June 22.—*Palace*, Joan Sawyer, George McFarlane; *Victoria*, Sophie Tucker, Dolly Sisters, and Sebastian, Charles Ahearn's Troupe; *New Brighton*, Douglas Fairbanks and company, "Motoring," Charles Case; *Henderson's*, Arthur Aylesworth and company, Bickel and Watson, Duffy and Lorens.

Week of June 29.—*Victoria*, "Dance of Tempest;" *Palace*, ——, ——; *New Brighton*, Ruth Roye, "The Beauties," Stepp, Goodrich and King; *Brighton Beach Music Hall* (opening), Belle Baker, Bertha Creighton and company, Rube Dickinson; *Henderson's*, Charles Howard and company.

MISS JULE POWER.
With Edwards Davis in His New Playlet, "One and One Make Three."

HOW THEY'RE SPENDING THEIR SUMMER VACATIONS

The Vaudeville Players Are Amusing Themselves with European Trips, Fishing Expeditions and Motor Tours

WITH a successful vaudeville season just closed, the stars and entertainers of the variety stage have turned their attention to spending their well earned vacations.

The European capitols seem to hold a particular lure for the stage folk, and those who remain at home will divide their time between the seaside and motoring. The front of the Palace Theater seems to be a favorite vacation spot for many players.

Popularity is preventing a vacation for many of the favorites. Elizabeth Murray, for one, seems destined to headline all Summer. She had planned to go to Paris this year, but, as rehearsals of the new Dillingham production in which she will be featured start about Aug. 15, Miss Murray probably won't be able to get away. "Sure, I'll be rehearsing," she says, "just at the time I thought I'd be giving the Champs Elysees the once over.

Rosalind Coghlan and her husband, Richard Pitman, on tour last season in a playlet by Edgar Allan Woolf, are spending the Summer at their cottage at Bedford, Mass.

Etta Bryan and Roy Sumner are summering at Sheepshead Bay.

Sophye Barnard and Lou Anger will devote the Summer to breaking in their new Marathon car.

Louis Simon, the comedian, last seen in "The New Persian Garden," is devoting the hot months to posing for the motion picture camera of the Pierrot Film Company at Tappan, N. Y.

Mr. and Mrs. Henry E. Dixey (Marie Nordstrom) are spending several weeks at their Summer home at Plandome Park, L. I., previously to opening in a new sketch by Edgar Allan Woolf.

Billy B. Van will devote the Summer months to farming in New Hampshire.

T. Roy Barnes, just now in the new Winter Garden production, and Bessie Crawford have a cottage at Freeport, where they will spend their spare moments.

Other Freeport villagers are Bert Clark, Nellie V. Nichols, Middleton and Spellmeyer, Conlon, Steele and Carr, and the Rianos.

Blanche Walsh is resting at Shoreham, L. I., after a long season in the playlet "The Princess Nadine." Miss Walsh will have a new vehicle in the Fall, not yet fully decided upon.

Victor Moore and Emma Littlefield are devoting the hot months to boating and fishing at Baldwin, L. I.

Murphy and Nichols declare that their vacation will be spent motoring in and about New York—but not too far from Broadway.

Lillian Herlein is going abroad. Marie Dressler, too, declares that she contemplates a European trip, and Emma Carus has announced that an ocean voyage is part of her Summer schedule.

Valerie Bergere is spending four weeks in England and on the Continent.

Bert Kalmar and Jessie Brown are vacationing at Freeport.

Max Hart, the vaudeville agent, has his Summer home at Freeport, where his private bathing beach is a feature of the actors' colony.

Olga Nethersole sailed last week on the *Aquitania*. She will spend the Summer in England.

Juliette Dika is to play a Summer engagement at the London Alhambra.

Mlle. Dazie is making a pleasure trip to England and the Continent with her husband, Cornelius Fellowa.

Kate Elinore and Sam Williams are devoting the Summer to their garden at Elinore Heights, Kings Park, L. I.

Nina Morris is making a tour of the Continent.

TO PRODUCE ABROAD

Hassard Short to Present Two Novelties in England for Joseph Hart

Hassard Short, who recently closed with "Peg o' My Heart," sailed for London last Wednesday on the *Aquitania*. While abroad Mr. Short will produce "The Rainbow Cocktail" and "The Dance Dream" for Joseph Hart, who controls the rights for both these novelties. Mr. Hart expects to sail for London the latter part of this month.

"The Rainbow Cocktail" and "The Dance Dream" will possibly open at the Hippodrome in London.

RETURNING FOR SUMMER

Gerald Griffin Will Spend Hot Months Fishing in Maine—Goes Back in December

Gerald Griffin has closed his second season in England and sails for home to-day. He has been visiting on the Isle of Man. Mr. Griffin has played forty-six consecutive weeks since last July. Ill health compelled him to cancel ten weeks for medical treatment. He will go to Maine for Fall fishing, returning to England in December for a season of twenty weeks. He opens at the London Coliseum. Mr. Griffin says next year will be his last season on the stage, as he intends to settle down and rest.

DEATH OF MANAGER

William Hammerstein Succumbs to Bright's Disease at New York Sanitarium

William Hammerstein, third son of Oscar Hammerstein, and for years manager of Hammerstein's Victoria Theater, died on last Wednesday night at the Perrige Sanitarium in this city.

The immediate cause of death was Bright's disease. He began failing rapidly about two weeks ago and later was removed to the sanitarium.

Oscar Hammerstein, his father, reassured by optimistic reports regarding his son's condition, was at the Victoria when news was brought to him that the illness had ended fatally. Mrs. William Hammerstein, his two sons, Oscar and Reginald, and Arthur and Harry Hammerstein were at the sanitarium when Mr. Hammerstein died.

William Hammerstein was born in New York, and would have been forty-one years old on Sep. 26 next. He attended the public schools, leaving to become associated with his father in various theatrical enterprises in which the elder Hammerstein was interested. When his father built the Victoria Theater fifteen years ago William Hammerstein was placed in charge.

Mr. Hammerstein's home was at No. 318 Central Park West. He was twice married. His first wife, Alice Nimmo, to whom he was married about twenty-one years ago, died on Aug. 20, 1910. On Aug. 4 of the following year Mr. Hammerstein was married to Anna Nimmo, a sister of his first wife. He has two sons by his first wife, Oscar 2d, now twenty years old, and Reginald, eighteen years old.

Two brothers and two sisters also survive him, Harry, the eldest of the family; Arthur, who was associated with his father in the opera ventures and who now is producing musical comedies; Rose, now Mrs. Tostavian, and Stella, now Mrs. Frank Keating. A third brother, Abraham, died about three months ago.

The funeral services were held on Sunday morning from Temple Israel, 120th Street and Lenox Avenue, on Sunday morning. The Reverend Dr. Morris Harris officiated. The interment took place at Woodlawn Cemetery. The pallbearers were Percy G. Williams, Walter Rosenberg, William Morris, Martin Beck, E. F. Albee, Pat Casey, Marcus Loew, J. J. Murdock, Louis J. Vorhaus, and William Fox.

LONDON VARIETY NEWS

Margaret Moffet and Nat Ayre in Skit—Harmony Four Popular

The Harmony Four, one of America's oldest musical turns, are still going big. They go to Australia in October and then to America.

Margaret Moffet and Nat Ayre open at Portsmouth, June 8, in a new skit by Sewell Collins and Nat Ayre.

Will Collins's Number Two "Read Heads" are booked to open June 22, and will tour the Provinces.

Alice Raymond and her big musical act, "A Night in Egypt," is again in London, after a tour in South Africa.

An American act attracting much attention in the halls is Conrad's Novelty Minstrels. The producer, Conrad, is of the old team of Conrad and Whitton.

Woodward's Seals are going tremendously over the L. T. V. tour; they are booked for the States, opening early in October.

HOWARD.

JACK NORWORTH'S HIT

Opens Successfully at the London Hippodrome —Is Well Received

Jack Norworth opened successfully at the London Hippodrome on June 2.

London theatergoers seem to like Norworth's personality, and he is likely to remain in England for some time to come.

Norworth's contract was placed by M. S. Bentham.

In speaking of his debut, the London *Stage* said: "Jack Norworth, one of America's best liked comedians, went into the London Hippodrome revue, 'Hullo, Tango!' on Monday, and created a very favorable impression with his clever work."

CECILIA WRIGHT SAILS

Vocalist Returning to England—Offered Route for Next Season

Cecilia Wright, who appeared in vaudeville last season and who recently left the cast of the Ziegfeld "Follies," sailed for England on June 16 on the *Mauretania*.

Miss Wright has been offered a vaudeville route over the "big time" for next season, and will return early in the Fall.

DIAMOND AND BRENNAN OPEN

Jim Diamond and Sibyl Brennan opened at the Victoria Palace, London, on May 30.

According to reports, Diamond and Brennan got over very well. M. S. Bentham booked them in England through Will Collins.

PLAYING CLUB ENGAGEMENT

Ted Lorraine and Hattie Burks are playing a two-week special engagement at the Royal Auto Club in London.

IN THE WORLD OF VAUDEVILLE; GOSSIP OF THE PLAYERS

Wilton Lackaye's Return to the Varieties—Death of William Hammerstein—Cecilia Wright Returning

BY WALTER J. KINGSLEY

CECILIA WRIGHT, "Daughter of the Navy," has been booked over an excellent route at an increased salary by the United Booking Offices. Miss Wright will visit London for a short engagement this Summer and will then return and begin her United time. Miss Wright is a remarkably popular young woman with an unusually fine voice. Her experience with the "Follies," after cancelling her Keith vaudeville bookings, was unfortunate but really no one's fault. Mr. Ziegfeld acted in thorough good faith and lived up to every obligation dictated by the custom of the stage and Miss Wright's contract. Her naval friends are badly advised to worry over the matter. The young lady will be one of the leading singles in vaudeville next season, and will have every one's good will.

Wilton Lackaye made an excellent impression in "Quits" at the Palace last week. He was asked to play the Chicago Palace and several other big dates, but declined with this explanation:

"My people on the act have not worked all season until this week at the Palace. They decline to go to Chicago, however, on the ground that it is warm and they want their Summer holidays." An English actor hearing this, remarked: "How jolly funny you Yankees pros. are! In England we like to work as long as we can."

An interviewer asked Mr. Lackaye to start off a correspondence school of interviewing. A student wrote in to the actor asking these questions: "Who is the greatest American actress? Who is the greatest American actor? What would you do if you were a critic?" Lackaye replied to the first: "Mrs. Fiske;" to the second, "modesty forbids;" and to the third, "resign."

It is tough to be a featured dancer in a Summer show when the chorus back of you dance so well that they show you up.

Lackaye was billed in front of the Palace with Mercedes after this fashion: "Lackaye-Mercedes." His young son, seeing this, ran back to the dressing-room and asked why he was billed in this fashion. "My boy," replied the headliner, "Mr. Albee wants the world to know that I do not drive a Ford."

Lackaye was eager to know how Mercedes worked his marvelous feats of musical thought transference, whose excellence caused him to be retained at the Palace for three weeks. Harry Cooper volunteered to give the secret away. "Do you mean to say, my good fellow, that you can explain Mercedes's act to me," queried Lackaye. "I can, but it must be in sacred confidence. Take me into your dressing-room and swear that you will never reveal what I tell you at the Lambs Club. Lackaye led the way to the star dressing-room and closed the door. "Now we are alone, shoot." Cooper got close to Lackaye and hissed in his ear: "His real name is Cohen—that's how he does it."

Cooper did very well at the Palace, where Hebrew comedy is not well received as a rule. Business holds up splendidly during the heat. The house is using Zit's line: "Cooler than the Board Walk at Atlantic City," as a catch phrase for the Summer. The Palace is decidedly the coolest place in town. The great ice chamber fills the auditorium with refrigerated air much to every one's comfort.

The great success attending the brilliant success of the Palace is due to the personal supervision of E. F. Albee, the man who wrote vaudeville show business. Bright men have aided him, but they have been busy carrying out his ideas. When E. F. Albee takes an enterprise in hand things happen every minute. The Palace is now the leading vaudeville theater of America, and one of the great institutions of which New York is proud.

Abe Levy will produce "The Memorandum Book" in vaudeville next Fall. The sketch will be made from the story of the same name which recently appeared in the *Metropolitan Magazine*. Abe Levy is keen over his new piece, and it may be said right here that his judgment is mighty good.

William Hammerstein was the Barnum of Vaudeville. He was a great showman. He had no illusions about the American public; he sought to entertain all classes, and he succeeded. He got his first lessons in vaudeville from William Morris, and Percy G. Williams completed his education. "Willie" Hammerstein had no interests in life outside of his business. After that he blazed his own trail and was Broadway's most original manager. He was an enthusiast of the theater and was quite happy to live at all times in its atmosphere. Those who did not know him in business or through the various departments of the Victoria did not know him at all. John Pollock, who was with him for five Summers, loved him, and so did all his old employes. He had the most devoted friends in that little circle that gathered in the Victoria lobby. But to all outsiders he was inaccessible. He never went out of his way to injure any one, but he was a valiant fighter when his interests were invaded. Hammerstein, besides being a great showman, was a great publicist. He originated most of the stories which made the Victoria celebrated. He was a keen analyst of news values, and I have spent many pleasant and instructive half hours at the United talking over press work with him when his booking was done. Had he exercised and gotten out into the open he would probably have been alive and well, but he sacrificed himself to the one thing on earth that he really loved—the theater. He is cast deep down below the rolling tide of time and sealed up forever with the unshatterable seal of death, but it will be long before he is forgotten on Broadway—street of fleeting fame and unrealized ambitions. He did a man's work and did it well, and that is no small thing. He was a man's man and his own man. He was free in every sense of the word, with a frankness of outspoken opinion that some time startled the understrappers who have forgotten that this is a country that gives men the right of free speech. I valued Willie Hammerstein's friendship because he never lied and never said the thing he didn't mean, and never made the remark behind one's back that he would not make to one's face.

Arnold Daly is no longer a Player. When he brought Bessie Abott to one of that club's affairs in a nicely tailored evening suit and got away with it temporarily, his doom was sealed upon discovery, especially as he refused to apologize to the club.

See and hear Ruth Roye at the Palace. She is the breeziest and best of the rag-time phenomenons discovered in many seasons. She's pretty, too, with a figure of fashionable slimness. Unlike most rag-time vocalists, she declines to become fat. It might as well be said here and now that vaudeville audiences do not like fat women. They feel that fat women are lazy, that they lack pep and gunpowder. Of all the simps and boobs of the stage, the greatest are the women who let themselves get fat. It isn't necessary. Professional beauties abroad never get fat. There's a reason.

JUNIE McCREE'S SUCCESSFUL YEAR

Junie McCree has enjoyed a remarkably successful vaudeville season. Among his important contributions to the variety stage during the year were: "On the Rio Grande," for John and Emma Ray, a song and monologue for Stuart Barnes, a character monologue for Ray Cox, revision of act for Clara Morton, comedy playlet, "Oh, Pop," for Alexander Clark; revision of act for Lyda McMillan, a satirical song and monologue for Rita Redfield, three song sketches for Edwin Stevens, song and patter for Lydia Barry, chatter for Sam and Kitty Morton, "The Follies of Vaudeville" for Henshaw and Avery, and "The Animated Billboard" for Hal Stephens. Incidentally his little publication, *The Manuscript*, is just one year old.

BELLE BLANCHE AT PALACE

Belle Blanche comes to the Palace Theater during the week of July 6.

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MAKING VARIETY TOUR

Isabell D'Armond and Frank Carter Playing the Halls After London Hippodrome Hit

Isabell D'Armond and Frank Carter, who scored heavily in "Hello, Tango," at the London Hippodrome, are now making a vaudeville tour in England.

Contracts previously arranged forced them to terminate their engagement with the Hippodrome revue. Miss D'Armond and Mr. Carter are decided favorites in England, and they are being given a warm welcome by variety audiences.

They will probably return to America early in the Fall.

RETURNING TO VARIETY

William Rock and Maude Fulton Re-enter Vaudeville in September

William Rock and Maude Fulton are returning to vaudeville, as announced by THE MIRROR last week, but their re-entry into the varieties will not be made until next season.

The report that Rock and Fulton are to split is emphatically denied. They will return to vaudeville probably in September.

TO APPEAR IN OPERETTA

Kitty Gordon Will Open Variety Season at Palace on Sept. 7

Kitty Gordon is the latest star to announce plans for a vaudeville tour.

Miss Gordon, who closed recently in "Pretty Mrs. Smith," has closed contracts for a season in the varieties. She opens on Sept. 7 at the Palace in an operetta, supported by a cast of three.

SKETCH'S NAME CHANGED

Mrs. Gene Hughes Switches Title from "Scandal" to "Lady Scandal"

Mrs. Gene Hughes has changed the title of her new sketch, by Edgar Allan Woolf, in deference to Porter J. White.

The original title of the playlet was "Scandal," but it was later found that Mr. White produced an act of that name about a year ago, although the stories were no way alike. The new title selected is "Lady Scandal."

ALBEE-WILLIAMS WEDDING

Mrs. Louise Holmes Williams, daughter-in-law of Mr. and Mrs. Percy G. Williams, was married to Reed A. Albee, son of E. F. Albee, the head of the United Booking Offices and the B. F. Keith Circuit, on Tuesday evening, June 9, in the parish house of the Marble Collegiate Church.

Percy Williams gave the bride away, while her brother-in-law, Harold Williams, was best man for Mr. Albee. Mrs. M. E. Wilbert was maid of honor. The ceremony was performed by the Rev. Peter H. Milliken. After the ceremony Mr. and Mrs. Albee gave a reception and dinner dance at the Biltmore. They sailed on the *Aquitania* last Wednesday to spend their honeymoon in Europe.

Among the wedding guests were Mr. and Mrs. E. F. Albee, Percy G. Williams, Mr. and Mrs. Edwin G. Lauder, Jr., of Philadelphia; Harold Williams, Miss Smith, Mrs. Frederick Richards, Mr. William L. Mitchell, Miss Nettie Mitchell, Mr. Hiscox, the Misses Lauder, of Philadelphia; A. Paul Keith, Miss Barrett and Mrs. MacFarland, of Boston; Mrs. Weiss, Mrs. Chester, Mrs. Bergman, Mr. and Mrs. Arthur Kline, Mr. and Mrs. Patrick Rooney, Jack Wilson, Mr. H. F. Jordan, of Philadelphia; Mr. and Mrs. John Adams, Colonel and Mrs. Theodore C. Marceau, Mr. and Mrs. John J. Murdock, Mr. Steeper, Edward V. Darling, Captain A. L. Robertson, I. Robert Samuels, Mr. and Mrs. E. M. Robinson, Mr. and Mrs. Harvey L. Watkins, Mr. and Mrs. Dessie, Mrs. Butterfield, Mr. Mahl, J. J. Maloney, and Mr. and Mrs. Lewis.

TO OPEN WITHIN THREE WEEKS

Henry B. Dizey and Miss Marie Nordstrom will open their Summer vaudeville tour in a new playlet within three weeks.

The sketch is the work of Edgar Allan Woolf, but has not yet been named.

TEAM SPLITS?

Lew Hearn to Appear in America—Bonita Remains in England

Lew Hearn will not enter vaudeville after all. Mr. Hearn is, however, negotiating for a prominent role in an early production.

Bonita is still in Europe and is said to be under contract for the coming theatrical year. It is rumored along Broadway that the team of Bonita and Hearn has split and that the two will not again be seen together.

FOR SUMMER CRUISE

Elizabeth Murray May Visit Norway—Has Offer from Alfred Butt

Elizabeth Murray, who scored at the Palace Theater last week, may accept a London offer from Alfred Butt for the middle of July.

Miss Murray begins rehearsals with a Charles Dillingham production on Aug. 15, and her London appearance would necessarily be very brief if she should accept.

It is more than likely that Miss Murray will take a brief Summer vacation cruise to Norway and Sweden.

IN CLIFF BUNGALOW

Milton Nobles Spending Summer in California Returns to Vaudeville in September

Milton Nobles expects to resume his vaudeville tour in September.

Mr. Nobles is spending the Summer in his bungalow on Mission Valley Cliff, overlooking the valley, five hundred feet below. The view extends from the old San Diego Mission out to the ocean. Many other professional people have homes near by.

SAM MANN ABROAD

American Players Open on Moss Empires on July 13

The Sam Mann Players have been booked for a European English tour by Will Collins, through M. S. Bentham, by Miss May Porcey.

The Mann Players will play the Moss Empires, opening July 13.

TO APPEAR IN NEW PLAYLET

Clarence A. Gierding, a native comedian of Boston, who took Horace Greeley's advice and went West to achieve histrionic triumphs, has just returned to New York after a successful tour of the principal Western vaudeville circuits. He has gone into rehearsal in a new comedy sketch written especially for him by Delbert E. Davenport. Mr. Gierding expects to play U. R. G. Hines in his new vehicle. He will be supported by Adele Blakeley.

MARGARET PRUSSING IN SKETCH

Margaret Prussing, a former Chicago society girl, and a Bryn Mawr graduate who last season played Meg in William A. Brady's production of "Little Women," will make her debut in vaudeville late in July in a new dramatic sketch.

MADAME DORE BOOKED

Madame Dore and her opera company, presenting "Scenes from Grand Opera," have been booked for next season through Stoker and Bierbauer.

MISS BINGHAM AT NEW BRIGHTON

Amelia Bingham, this week at the Palace, will appear at the New Brighton Theater during the week of July 6, booked through the M. S. Bentham office.

NEW VAUDEVILLE TEAM

Jimmie Casson and Betty Bond are breaking in a new skit, "In Loveland," in Philadelphia this week.

ALBERT DE COURVILLE ARRIVES

Albert de Courville, manager of the London Hippodrome, arrived on the *Volendam* on Saturday.

IN THE VAUDEVILLE SPOTLIGHT

MISS LALLI SELBINI,
At the Victoria Theater This Week.

MAURICE AND FLORENCE WALTON had the distinction last Thursday evening of dancing before King George and Queen Mary at a dinner given by the Grand Duke Michael Mikhaylovich at his residence, Kenwood, Hampstead. They are the first Americans to have ever appeared by royal command to dance. The tango had been omitted for fear of royal displeasure, but, at the Queen's request, the dancers went through the evolutions. Florence Walton wore an unslit dress at the request of the court officials. The Queen exclaimed, "What a pretty frock," and seemed delighted with the dances, liking the one step best of all.

ONE HUNDRED MEMBERS of the Vaudeville Comedy Club attended the Palace Theater last Thursday night in honor of Harry Cooper. The comedian, who was doing a new act at the Palace, was one of the organizers of the club.

STUART SAGE will be seen next season in a new dramatic playlet, "The Money Marriage."

FRED DUPREZ post cards from Newcastle-on-the-Tyne, reporting great success with his songs and stories in England.

SIR ARTHUR CONAN DOYLE, the creator of Sherlock Holmes, was challenged last week by Mercedes, the "musical mental telepathist," to explain how he achieves the baffling feat of thought transference which has caused him to be given a three weeks' booking at the Palace Theater. Mercedes, backed by the Palace Theater management, offers the great master of mystery in fiction the sum of $5,000 if he can riddle the mystery of his act. Professor Hyslop and other eminent psychologists and psychic investigators have failed to explain Mercedes, and former Secretary of the Treasury Lyman B. Gage is so impressed by the young man that he has offered to finance him in an institution similar to the one maintained at Point Loma, Cal., by Mrs. Tingley. Mercedes said last night:

"I have wired to Sir Arthur Conan Doyle at Montreal to name a date at which I can work before him, on the condition that I pay him $5,000 for any charity he may name in case he can clear up the mystery that surrounds my act. I know that great men of letters are chary of showmen for fear that they may fall into an advertising net, but I feel sure that the man who thought out Sherlock Holmes will accept my challenge and try to win $5,000 for some charity. The great American experts in psychic matters have studied my act, so I am sure that Conan Doyle will lose no prestige in accepting my offer. I will meet his fullest tests in musical telepathy before any jury or committee he may name."

DOUGLAS FAIRBANKS will be quite busy next week. In addition to attending the rehearsals of "He Comes Up Smiling," he will appear at the New Brighton Theater in "A Regular Business Man."

NEIL KENYON, the able Scotch character comedian, has scored a remarkable hit in South Africa. Speaking of his triumphant debut, the Johannesburg *Daily Mail* said: "They waited eagerly for Neil Kenyon at the Empire Palace last evening, and when the famous comedian appeared the house rose to him as one man and gave him a welcome that for warmth and sincerity could hardly be beaten." The Transvaal *Leader* commented upon his hit by saying: "His triumph was complete and colossal. Neil Kenyon ranks, of course, as one of the masters of comedy. He has built up his magnificent reputation on the sure foundation of sound art."

Mr. Kenyon offered "The Postman," "The Caddie," and "The Ne'er-do-Well" for South African audiences.

RALPH RIGGS AND KATHERINE WITCHIE, who successfully opened at the Palace last week in a novelty act, have been in vaudeville before. Some five or six years ago they did a comedy skit—with an acrobatic knockabout dancing finish—in the West.

HUGH McINTOSH, governing director of the Harry Rickard's Australian Circuit, will sail from New York on the *Vaterland* on July 7 on his round-the-world quest of vaudeville material. As he did last year, Director McIntosh will return to Australia, via the Suez Canal, and figures on reaching the landing point of Perth some time next November.

WELLINGTON CROSS AND LOIS JOSEPHINE opened with the new Empire Theater revue, "The Merry-Go-Round," on June 11. Prominent in the revue are Smith and Doyle, who are Americans; Mlle. Davenport, Hugh Wright, Phyllis Bedells, and Beatrice Monkman. Mordkin is playing a special engagement with the revue, assisted by Mlle. Alexandra Balaschewa. Nora Bayes has a prominent role.

A NEW DANCING TEAM, the Sari Sisters, are now playing an American engagement. In explaining the offering, one of the Sari Sisters says: "All the music to our numbers is arranged according to my father's special ideas. We are now doing four distinct dances, including the genuine Hungarian, the real Can-Can, the Viennese idea of the American "hesitation waltz" and "the trot." These are distinct novelties in trick dancing and have met with genuine approbation. Although we are not in this country very long, we like it very much, and hope to make a long stay."

TO ENTER TWO-A-DAY

Harry Clay Blaney and Kitty Wolfe Blaney Contemplate Variety Tour

Harry Clay Blaney and Kitty Wolfe Blaney are contemplating a vaudeville tour next season.

The Blaneys will be seen in a new playlet, which has not yet been selected. Negotiations are now in progress for a suitable vehicle.

CHAPINE ON LOEW TIME

Chapine, the French prima donna who was featured in John Hart's production, "The Rose of Panama," is in vaudeville.

Chapine has been booked over the Marcus Loew time.

DOLLY SISTERS AT VICTORIA

The Dolly Sisters and Sebastian are again at the Victoria this week and will be retained for next week.

CURRENT BILLS

New Brighton—Walter C. Kelly, B. A. Rolfe's "The Porch Party," Morris Cronin and his Merry Men, Joseph Hart's "A Telephone Tangle," Lew and Mollie Hunting, Everest's Monkey Hippodrome, Adeline Francis, Brooks and Bowen, Jesse L. Lasky's "The Three Types," Four Rooters.

Palace—Amelia Bingham and company in "Big Moments from Great Plays," Jesse L. Lasky's "The Red Heads," with James B. Carson; Ruth Roye, Ray Cox, Ryan and Lee, Colonel Marc Diamond and Mrs. De La Ware, Empire Comedy Four, Kartelli.

Victoria—Dolly Sisters and Carlos Sebastian, Elisabeth Murray, Hodges Brothers and Jacobson, Lala Selbini, Howard's Ponies, Charles Ahearn's Troupe, Maxine and Bobby, Collins and Hart, "Haliban," Larry Semon, Cadets de Gascogne, "Adam and Eve," Koppe Trio, Leslie Thurston, Siegel and Spiegel.

Henderson's — Adelaide and Hughes, Jesse Lasky's "The Trained Nurses," Bert Fitzgibbons, McLellan and Carson, William and Wolfres, Kirk and Fogarty.

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"Rube" Dickinson
will remain in Vaudeville
Direction Max Hart

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ROSHANARA SAILS BACK TO ENGLAND TO-MORROW—PLANS TO RETURN IN FALL

Young English Dancer Expects to Dance at an Indian Prince's Betrothal Ceremonies

ROSHANARA, who has successfully toured the Orpheum time this season in dances of India, will sail for England with her mother on the *Cedric* tomorrow.

Roshanara may appear in England during the next few months, but she will probably sail on Oct. 18 for India. An Indian prince desires her to dance in November at his betrothal ceremonies—of three days' duration—and has made her a fabulous offer, which includes the expenses of Roshanara and her retinue from England, a military escort into the hills and a house for her own use during the festivities. Roshanara has not as yet fully decided whether or not she will accept the offer, although the honor is a remarkable one.

The invitation has been followed by other offers from several rival princes, who desire Roshanara's presence at festivities they have planned for the coming season. The young dancer, the daughter of a Government official at Calcutta, was the first white girl to interpret the native evolutions in public.

In the event of appearing at the betrothal festivities, Roshanara will interpret a programme of four dances: Lalia Rookh, Jinjhoti (in Praise of the Deity), Rhada, and the Indian version of The Spring Song.

Roshanara has a remarkable programme, including some forty Indian dances—sacred and festival—of the various provinces, as well as classic and interpretive dances. Owing to the brevity of a vaudeville offering and the time required for the Indian make-up, Roshanara has found it necessary to adhere entirely to native dances during her American tour.

She has devoted her season to studying vaudeville audiences. Although she found it decidedly strenuous, Roshanara declares her tour to have been remarkably interesting. Speaking of the Orpheum officials, the young dancer's mother says: "They were wonderfully kind and considerate everywhere. They watched over and guarded our interests in a way that we will not soon forget."

Roshanara plans to return next season. She has already arranged for a new dancing offering—something quite unlike anything ever seen before in vaudeville. It would not be fair to relate anything about the novelty, but it can safely be said that the offering will give American audiences an insight into the remarkable dancing art of the young English girl who—but nineteen—has already achieved striking success.

JOAN SAWYER RETURNS TO PALACE

Joan Sawyer will reappear at the Palace Theater next week, assisted in new dances by Ben Davis and Louis Sloane. Miss Sawyer will have the aid of the Clef Club Orchestra.

George McFarlane, Adelaide and J. J. Hughes, and Ryan and Lee will be on the same bill.

Julia Curtis has been routed through the United houses for next season by Stoker and Bierbauer.

MAY YOKES FOR VARIETIES

May Yokes and Johnny Slavin are to make a brief variety tour this Summer.

Miss Yokes was last seen in "When Dreams Come True."

HUGH McINTOSH IN NEW YORK

Hugh D. McIntosh, managing director of Rickards's Tivoli Theater in Australia, is now in New York.

Mr. McIntosh is making his headquarters at the Hotel Astor.

VAUDEVILLE DATES

The current week is underscored where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Palace, N.Y.C., 22-27.

ADLER and Arline: Keith's, Phila.

AHEARN, Charles, Troupe: Victoria, B. C.

ALEXANDER and Scott: Henderson's, Coney Island, N. Y.

AMBLER Brothers: Orph., Seattle; Orph., Portland, 21-27.

ARDATH, Fred J., Co.: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 21-27.

ARNAUT Brothers: Keith's, Wash.; Victoria, N.Y.C., 29-July 4.

ARTAIRES, The: Poli's, Springfield.

"AUSTRALIAN Woodchoppers": Orph., 'Frisco, 21-27.

AZARD Brothers: New Brighton, Brighton Beach, N. Y., 29-July 4.

AYLESWORTH, Arthur, Co.: Henderson's, Coney Island, 15-27.

BAKER, Belle: Music Hall, Brighton Beach, N. Y., 29-July 4.

BALIBAN, Victoria, N.Y.C.

BALLERINI, Clara: Keith's, Wash.

BALLOTS, The: Shea's, Buffalo.

BARNARD and Auger: Keith's, Phila., 22-27.

BARROWS and Milo: Orph., Oakland.

BARTON, Sam: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 21-27.

BEAUMONTE and Arnold: Forrest Park, St. Louis, 21-27.

BEAUTIES, The: New Brighton, Brighton Beach, N. Y., 29-July 4.

"BEAUTY Is Only Skin Deep": Orph., Seattle; Orph., Portland, 21-27.

BENSTEIN, Eugene: Fountaine Ferry Park, Louisville, 21-27.

BICKEL and Watson: Henderson's, Coney Island, N. Y., 22-27.

BIG City Four: Schmer Park, Montreal.

BIG Surprise: Poli's, Springfield, 22-27.

BINGHAM, Amelia, Co.: Palace, N.Y.C.

BINNS and Bert: Schmer Park, Montreal, 22-27; Keith's, Boston, 29-July 4.

BLANCHE, Belle: Victoria, N. Y.C.

BOBBY and Dale: Henderson, Coney Island, N. Y., 29-July 4.

BOOTHBY and Everdeen: Poli's, Springfield, 29-July 4.

BORRUS Girls, Three: Keith's, Boston, 22-27.

BOUDINI Brothers: Keith's, Phila., 29-July 4.

BOWERS, Fred V.: Keith's, Phila., 22-27.

BOWMAN Brothers: Lyric, Birmingham, 22-27; Orph., Savannah, 29-July 1; Orph., Jacksonville, 2-4.

BRACKS, Seven: Schmer Park, Montreal.

BRADY, The: Schmer Park, Montreal.

BRAEN and Harry: New Brighton, Brighton Beach, N. Y., 29-July 4.

BRICE, Fannie: Maj., Chgo.

BRONSON and Baldwin: Orph., Frisco, 14-27.

BROOKS and Bowen: New Brighton, Brighton Beach, N. Y.; Music Hall, Brighton Beach, N. Y., 29-July 4.

BROWN Brothers, six: Maj., Chgo.

BRUCK, Fritz and Lucy: Keith's, Boston.

BURKE, John and Mac: Orph., Vancouver; Orph., Seattle, 21-27.

BURNS and Lynn: Henderson's, Coney Island, N. Y., 22-27.

BYAL and Early: Shea's, Buffalo; Temple, Detroit, 22-27.

CALLAHAN and Mack: Keith's, Boston; Keith's, Phila., 22-27.

CAMERON and O'Connor: Forrest Park, St. Louis; Grand Rapids Park, Grand Rapids, 29-July 4.

CARRERA, Liane: Orph., Vancouver; Orph., Seattle, 21-27.

CASE, Charles: New Brighton, Brighton Beach, N. Y., 22-27.

CARTMELL and Harris: Keith's, Wash.

CERVO: Poli's, Springfield.

CHARLES Four: Orph., Knoxville, 15-17; Orph., Lexington, 18-20.

CHUNG Hwa Four: Lyric, Birmingham; Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.

CLARK and Verdi: Orph., Vancouver, 21-27.

CLIFF, Laddie: Orph., 'Frisco, 21-27.

COLLINS and Hart: Victoria, N.Y.C., 1-27.

CONLIN, Ray: Orph., Vancouver, 21-27.

CONLIN, Steele and Carr: New Brighton, Brighton Beach, N. Y.

CONNOLLY, Mr. and Mrs.: Grand Rapids Park, Grand Rapids, 22-27.

CONROY and Mateis: Keith's, Phila.

CONSUL and Betty: Victoria, N.Y.C., 22-July 4.

CORRADINI'S Animals: Orph., Vancouver; Orph., Seattle, 21-27.

COX, Ray: Palace, N.Y.C.

CRAIG, Marietta, Co.: Empress, Denver, 21-27; Empress, Kansas City, 28-July 4.

CREIGHTON, Bertha, Co.: Music Hall, Brighton Beach, N. Y., 29-July 4.

CRONIN, M. Co.: New Brighton, Brighton Beach, N. Y.

CROSS, Wellington, and Lois Josephine Revue: Empire, London, Eng., 1—indef.

CROUCH and Welch: East End Park, Memphis; Grand Rapids Park, Grand Rapids, 29-July 4.

CROWELL, Byrd F.: Orph., Portland.

CULLEN, James H.: Orph., 'Frisco; Orph., Oakland, 21-27.

CUMMINGS and Gladings: Orph., Jacksonville, 15-17; Orph., Savannah, 18-20.

DALYS, The: Keith's, Wash., 22-27.

"DANCE of Tempest": Victoria, 29-July 4.

"DANCING Buns, Three": Temple, Detroit.

DARE Brothers: Schmer Park, Montreal, 29-July 4.

DE GARCOGNE Cadets: Victoria, N.Y.C., 15-27.

DE LEON and Davis: Orph., Oakland, 14-27.

DE LORO, Maude: Poli's, Springfield.

DERKIN'S Dogs: New Brighton, Brighton Beach, N. Y., 29-July 4.

DE SERRIA, Henrietta: Orph., Los Angeles, 14-27.

DEVOY, Emmet, Co.: Keith's, Wash.

DIAMOND and Delaware: Palace, N.Y.C.; Keith's, Phila., 22-27.

DIAZ'S Monkeys: Maj., Chgo.; Temple, Detroit, 22-27.

DICKERSON, D. R.: Music Hall, Brighton Beach, N. Y., 29-July 4.

DOLLY Sisters and Carlos Sebastian: Victoria, N.Y.C., 15-27.

DOOLEY, Ray, Trio: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.

DUFFY and Lorens: Henderson's, Coney Island, N. Y., 22-27.

EDMONDS, Grace: Shea's, Buffalo, 22-27.

ELDRIDGE, Lieut.: Forsythe, Atlanta, 29-July 4.

ELLIS, Harry A.: Grand Rapids Park, Grand Rapids, 22-27.

EMPRESS Comedy Four: Palace, N.Y.C.

ERNIE and Ernie: Keith's, Phila., 29-July 4.

EVERETT'S Monkey Hippodrome: New Brighton, Brighton Beach, N. Y.

FAIRBANKS, Douglas, Co.: New Brighton, Brighton Beach, N. Y., 22-27.

FITZGIBBON, Bert: Henderson's, Coney Island.

FLAVILLA: East End Park, Memphis.

FLORA, Prince: Schmer Park, Montreal, 22-27.

FORGET-ME-NOTS, Eight: Forest Park, St. Louis; East End Park, Memphis, 21-27.

FORD and Hewitt: Keith's, Phila., 29-July 4.

FOY, Eddie, and Family: Orph., Oakland; Orph., Los Angeles, 21-27.

FRANCIS, Adeline: New Brighton, Brighton Beach, N. Y.

FRANCIS, E., and Arabs: Keith's, Boston, 29-July 4.

FRIDKOWSKI Troupe: Shea's, Buffalo; Temple, Detroit, 22-27.

FRIGANZA, Trixie: Orph., Vancouver, 21-27.

GALLAGHER and Carlin: New Brighton, Brighton Beach, N. Y., 29-July 4.

GARDNERS, Three: Orph., Portland, Ore.

GEIGER, John: Orph., Knoxville, 15-17; Orph., Lexington, 18-20.

GENARO and Bailey: Lyric, Birmingham, 22-27.

GEORGETTE: Forrest Park, St. Louis.

GERE and Delaney: Keith's, Wash.

GERMAN and Bailey: Forsythe, Atlanta, 22-27.

GILLINGWATER, Claude, Co.: Lyric, Birmingham, 22-27.

GIRARD and West: New Brighton, Brighton Beach, N. Y., 29-July 4.

GLOBE, Augusta: New Brighton, Brighton Beach, N. Y.

GORDON, Paul: Orph., Portland, Ore.

GORMLEY and Caffrey: Orph., Jacksonville, 15-17; Orph., Savannah, 18-20; Forsythe, Atlanta, 22-27; Lyric, Birmingham, 29-July 4.

GRUEN'S Animals: Shea's, Buffalo, 29-July 4.

GUERRO and Carmen: Dominion, Ottawa, Can.

HAINES, Robert T., Co.: Orph., Los Angeles, 14-27.

HALE and Patterson: Lyric, Birmingham.

HALLIGAN and Sykes: Temple, Detroit, 29-July 4.

HANDERS and Millian: Schmer Park, Montreal.

HARDY, Louie: Shea's, Buffalo; Temple, Detroit, 22-27.

HARTMAN and Varady: Keith's, Wash., 22-27.

HAVILAND and Thornton: East End Park, Memphis, 21-27.

HAZZARD, Jack: Keith's, Wash., 22-27.

HEDGES Brothers and Jacobson: Victoria, N.Y.C.

HENRY and Francis: New Brighton, Brighton Beach, N. Y., 22-27.

HENRY, Flying: Orph., Portland, Ore.

HESS Sisters: Keith's, Boston, 22-27.

HESSLER, Helen: Poli's, Springfield, 22-27.

HILL and Whittaker: Orph., Frisco, 14-27.

HOLMES and Buchanan: Keith's, Phila., 22-27.

HOPKINS Sisters: Fountaine Ferry Park, Louisville; East End Park, Memphis, 21-27.

HORTON and La Triska: Orph., Jacksonville, 15-17; Orph., Savannah, 18-20.

HOWARD, Chas., Co.: Henderson's, Coney Island, N. Y., 29-July 4.

HOWARD'S Ponies: Victoria, N.Y.C., 15-27.

HUNTING, Lew and Mollie: New Brighton, Brighton Beach, N. Y.

HYAMS and McIntyre: Keith's, Phila.

IMHOFF, Conn and Corneau: Forsythe, Atlanta, 22-27; Lyric, Birmingham, 29-July 4.

JARVIS and Harrison: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27; Forsythe, Atlanta, 29-July 4.

JEFFERSON, Joseph, Co.: Keith's, Wash., 22-27.

KAJIYAMA: Orph., 'Frisco, 14-27.

KATALANO and Dejaney: Henderson's, Coney Island, N. Y., 29-July 4.

KAUFMAN, Vernie: Keith's, Phila., 22-27.

KELLY, Walter: New Brighton, Brighton Beach, N. Y.

KENO, Walsh and Melrose: Keith's, Phila., 29-July 4.

KENTON, Dorothy: Orph., Jacksonville, 15-17; Orph., Savannah, 18-20; Forsythe, Atlanta, 22-27; Lyric, Birmingham, 29-July 4.

KENT, Annie: Orph., Oakland.

KINGSTON, Chester: Grand Rapids Park, Grand Rapids, 22-27.

KIRKSMITH, Six Sisters: Schmer Park, Montreal, 29-July 1.

KNAPP and Cornalia: Keith's, Wash., 22-27.

KOPPE, Trio, The: Victoria, N.Y.C.

KRAMER and Morton: Orph., Seattle; Orph., Portland, 21-27.

KRAMERS, The: Temple, Detroit, 29-July 4.

LA CROIX, Paul: Orph., Vancouver, 21-27.

LAI MON KIM: Orph., Vancouver; Orph., Seattle, 21-27.

LANE and O'Donnell: Lyric, Birmingham, 22-27.

LE BRUN Duo: Temple, Detroit, 22-27.

LE CLAIRE and Sampson: Keith's, Boston, 22-27.

LEE and Cranston: Schmer Park, Montreal; Park, Cleveland, 29-July 4.

LEFFEL Trio: Henderson, Coney Island, N. Y.

LEITZEL and Jeanette: Orph., Savannah, 15-17; Orph., Jacksonville, 18-20; Lyric, Birmingham, 22-27; Forsythe, Atlanta, 29-July 4.

LEMAIRE, Harry B.: Orph., Oakland; Orph., Los Angeles, 21-27.

LEWIS, Henry: Orph., Lexington.

LEWIS, Walter, Co.: Keith's, Boston, 29-July 4.

LIGHTNER and Jordan: Dominion, Ottawa, Can., 22-27.

LOCKETT and Waldron: Victoria, N.Y.C., 22-July 4.

LOUGHLIN'S Dogs: Fountaine Ferry Park, Louisville.

LUCAS, Jimmy: East End Park, Memphis, 21-27.

LUCIER, Lazelle, Co.: Orph., Oakland, 21-27.

LYDELL, Frances and Lydell: Miniscue.

MACFARLAND, Marie and Anna J.: Keith's, Phila.

MANCHURIANS, Marvelous: Grand Rapids Park, Grand Rapids, 29-July 4.

MARCONI Brothers: Orph., Knoxville, 22-24; Orph., Lexington, 25-27; Grand Rapids Park, Grand Rapids, 29-July 4.

MARIENNA and Dallas Brothers: Temple, Detroit.

MARIE, Dainty: Orph., 'Frisco, 21-27.

MARTINE Brothers: Lyric, Birmingham; Orph., Savannah, 22-24; Orph., Jacksonville 25-27.

MARTYNE, Edward: Orph., Jacksonville, 29-July 1; Orph., Savannah, 2-4.

MAXINE Brothers and Bobby: Victoria, N.Y.C.

McCORMACK and Wallace: Fountaine Ferry Park, Louisville.

McCORMICK and Irvine: Keith's, Boston, 29-July 4.

McDERMOTT, Billy: Main Street, Grand Rapids Park, Grand Rapids, 22-27.

McDEVITT, Kelly and Lucy: Main Street, Temple, Detroit, 22-27; Shea's, Buffalo, 29-July 4.

McFARLANE, Geo.: New Brighton, Brighton Beach, N. Y.; Palace, N.Y.C., 22-27.

McMAHON, Diamond and Chemnoss: Orph., 'Frisco, 21-27.

McRAE and Clegg: Schmer Park, Montreal, 29-July 4.

MELODY Maids and Man: Orph., Vancouver, 21-27.

MELROSE, Bert: Temple, Detroit, 22-27; Grand Rapids Park, Grand Rapids, 29-July 4.

MILES, Homer, and Co.: Orph., Frisco, 14-27.

MILLER and Lyles: Grand Rapids Park, Grand Rapids, 22-27.

MILLER and Vincent: Orph., London, Can.; Dominion, Ottawa, 29-July 4.

MILLER, Marie, and Gardner: Park, Cincinnati, 22-27.

MILLERS, Marvelous: Maj., Chgo.

MILTON and De Long Sisters: Orph., Knoxville, 22-27.

MONEY and Dot: Orph., Savannah, 29-July 1; Orph., Jacksonville, 2-4.

MONTGOMERY and Moore: Temple, Detroit.

"MOTORING": Poli's, Springfield; New Brighton, Brighton Beach, N. Y., 22-27.

MUTTOWN Minstrels: Forrest Park, St. Louis, 21-27.

MURPHIE, Dorothy: Keith's, Wash.; Keith's, Boston, 29-July 4.

MULLER and Stanley: Lyric, Birmingham, 22-27; Forsythe, Atlanta, 29-July 4.

MURRAY, Elizabeth, Victoria, N.Y.C.; Keith's, Wash., 22-27; Keith's, Phila., 29-July 4.

NEWELL, Allen: Keith's, Phila., 29-July 4.

NONETTE: Keith's, Phila., 29-July 4.

NUGENT, J. C., Co.: Forrest Park, St. Louis, 21-27.

O'DOYT, Charles: Maj., Chgo.

O'NEAL, Josie: Schmer Park, Montreal, 22-27.

OTHERITA: Orph., Oakland; Orph., Los Angeles, 21-27.

OTTO, Elizabeth; Temple, Detroit, 29-July 4.

PALLENBERG'S Bears: Orph., Vancouver, 21-27.

PATTERSON, Burdella: Keith's, Wash., 22-27.

PAUL, Leyon and Dobbs: Grand Rapids Park, Grand Rapids.

PAVLOWSKY and Boyer: Fountaine Ferry Park, Louisville.

"PORCH Party": New Brighton, Brighton Beach, N. Y.

PRELER'S Dogs: Grand Rapids Park, Grand Rapids.

PRIMROSE Four: Temple, Detroit; Shea's, Buffalo, 22-27.

RAFAELLE'S Dogs: Poli's, Springfield, 22-27.

RANF, Claude: Orph., Vancouver; Orph., Seattle, 21-27.

REDFORD and Winchester: Keith's, Phila., 29-July 4.

REDHEADS, Tasty's: Palace, N.Y.C.

RELLOW: Orph., Seattle; Orph., Portland, 21-27.

REMPLE, H. and B.: Keith's, Phila.

RENTZO: Schmer Park, Montreal, 22-27.

REUTTER Brothers: Orph., Oakland, 21-27.

RICE and Morgan: Forrest Park, St. Louis, 21-27.

RICHARD'S and Grover: Lyric, Birmingham; Forsythe, Atlanta, 22-27.

RICI Trio: Orph., Oakland, 21-27.

ROCAMORA, Sampson: Lyric, Birmingham, 22-27; Forsythe, Atlanta, 29-July 4.

"RORDER'S Investion": New Brighton, Brighton Beach, N. Y.

ROMA, Rands: Poli's, Springfield, 22-27.

ROMEO, Great: Orph., Oakland, 14-27.

ROSE, Clark: Empress, Denver, 21-27; Empress, Kansas City, 28-July 4.

ROY, Keith: Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 29-July 4.

RUBEGORA, Miss: Lyric, Birmingham.

RYAN and Lee: Palace, N.Y.C.

SAHLA, Chic: Keith's, Boston, 22-27.

SALVAGGIS, Two: Fountaine Ferry Park, Louisville, 21-27.

SAMAROFF and Sonia: Keith's, Wash.

SAMUELS, Ray: Lyric, Birmingham.

SAWYER, Joan: Palace, N.Y.C., 22-27.

SCHENCK Brothers: Orph., Vancouver; Orph., Seattle, 21-27.

SCHROEDER and Mulvey: Forsythe, Atlanta.

SEBASTIAN, The: Orph., Vancouver, 21-27.

SEMON, Larry: Keith's, Boston, 22-27.

SHANE, Hermina, Co.: Maj., Chgo.

SHARP and Baker: Keith's, Phila.

SHAW, Lillian: Orph., Los Angeles, 14-27.

SHAYNE, Matthews, Co.: Orph., Los Angeles, 21-27.

SIEGEL and Maxwell: Victoria, N.Y.C.

SMITH and Doyle: Keith's, Boston; Shea's, Buffalo, 29-July 4.

SPENCER and Williams: Keith's, Wash.

STANLEY, Nan, Trio: Main Street, Grand Rapids Park, Grand Rapids, 22-27.

STELLING and Revere: Orph., Oakland, 21-27.

STUART, Gardrick and Kissel: Keith's, Boston, 22-27; Keith's, Phila., 29-July 4.

SUHATT, Valmas, Co.: Orph., Frisco; Orph., Oakland, 21-27.

SWOR and Mack Co.: Shea's, Buffalo; Temple, Detroit, 22-27.

TANNEN, Julius: Orph., Portland, Ore.

"TELEPHONE Tragic": New Brighton, Brighton Beach, N. Y.

TEMPEST, Florence, Co.: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 21-27; Grand Rapids Park, Grand Rapids, 29-July 4.

"TEMPTATION of Wine and Sex": Victoria, N.Y.C., 15-27.

THOMSON, Chas.: Schmer Park, Montreal, 29-July 4.

THORNTON, Lester: Victoria, N.Y.C., 15-27.

TIMMONS, Irene: Orph., Frisco, 14-27.

TOM BOYS, Two: Victoria, N. Y.C., 22-27.

TOREADOR Troupe: Keith's, Phila., 22-27.

TREAT'S Seals: New Brighton, Brighton Beach, N. Y., 29-July 4.

TUCKER, Sophie: Victoria, N. Y.C., 22-27.

TUNNELL, The: East End Park, Memphis.

VALERIE Sisters: Keith's, Boston.

VAN Hartin: Orph., Knoxville, 15-17; Orph., Lexington, 18-20; Orph., Louisville, 22-27.

VIRGINIA Jirk, Three: Orph., Jacksonville, 15-17; Orph., Savannah, 18-20; Lyric, Birmingham, 29-July 4.

WAKEFIELD, Willa: Main Street, East End Park, Memphis; Forsythe, Atlanta, 22-27.

WARD and Culley: Keith's, Phila.; Keith's, Phila., 29-July 4.

WELCH, Ben: Keith's, Phila.

WERNER, Amerose: Keith's, Phila., 22-27.

WHITEHEAD, Joe: Temple, Detroit, 22-27; Lyric, Birmingham, 29-July 4.

WHITFIELD, Dan: Schmer Park, Montreal, 22-27.

WILL and Kemp: Orph., Seattle; Orph., Portland, 21-27.

WILLS, Mai: Keith's, Wash.

WILSON and Aubrey: Temple, Detroit.

WILSON, Doris, Co.: Orph., Portland, Ore.

WILSON, Frank: Temple, Detroit.

WOOD, Britt: Orph., Vancouver; Orph., Seattle, 21-27.

WRIGHT and Dietrich: Orph., Los Angeles.

"WRONG from the Start": Orph., Portland, Ore.

WYNN, Ressie: Orph., Los Angeles, 14-27.

YALE, Charles, Co.: Orph., Vancouver; Orph., Portland, 21-27.

YVETTE: Orph., Seattle; Orph., Portland, 21-27.

ZEDA and Zuhn: Orph., Knoxville, 15-17; Orph., Lexington, 18-20; Orph., Jacksonville, 22-24; Orph., Savannah, 25-27.

KLAW & ERLANGER

PRESENTING

Well-known Plays in MOTION PICTURES

PRODUCED IN

BIOGRAPH STUDIOS

Announce

SEVEN DAYS

IN THREE PARTS

The sensational comedy success which had a record breaking run of four hundred and two consecutive performances at the Astor Theatre, Broadway, New York

Now Scoring International Success

The Fatal Wedding

IN THREE PARTS

Classmates

IN FOUR PARTS

Billionaire

IN THREE PARTS

Strongheart

IN THREE PARTS

Lord Chumley

IN FOUR PARTS

BOOKED THROUGH GENERAL FILM COMPANY EXCLUSIVELY

Special photographs and two styles of one and three sheet posters and three styles of eight sheet posters available

MOTION PICTURES

COMMENT AND SUGGESTION

THE Second International Exposition of the Motion Picture Art is over, and it is not in a carping spirit that one must say that to the majority of film men the S. I. E. M. P. A. was somewhat of a disappointment. The attendance was large, but the feeling is that with proper management the fans would have responded in even greater numbers. Yet that is not the cause for the feeling of disappointment. Motion picture theater proprietors were here in fairly strong numbers, still in view of the high sounding name of the body under whose auspices the convention was held, and the glowing promises the number of owners in attendance was pitifully small. But there are even deeper roots at the seat of the general apathetic feeling toward the exposition. The trouble seems to lie in the feeling among exhibiting companies and all film men, that, after Monday noon, the exposition officials' attitude could be summed up briefly and bluntly in the sentence, "Well, the doors are open now, we've got ours, go ahead and run your own shows." Film men, whose efforts have made the motion picture business, and expositions possible, were surprised at times to find that they felt "somewhat out in the cold." Sins of omission outnumbered those of commission, but it was the cumulative piling up of little details that nurtured discontent.

• • • •

The exposition revived in many quarters, the proposition, heard before both in these columns and in other quarters, for the establishment by the manufacturers of a Motion Picture Board of Trade. A co-operative manufacturer's body running the motion picture exposition is in all justice the only proper method, and one much more likely of success. The man whose work day in and out, is the only cause for an exposition, would not then feel that he was an outsider, a mere ballyhoo for a coterie of unknowns heard from only once a year. Abandon the mask of calling it a convention, when that is only a flimsy excuse for existence. The manufacturers need no apology, and no organization should be allowed to run an exposition that does need one. Let the action start right now, don't postpone it until a little later, then still later, until another exposition rolls around. Let one manufacturer say the word, the response will be quick, and a start will be made on the forging of the link between the picture and its patrons—a Motion Picture Board of Trade.

• • • •

OVERSHADOWING even the censorship agitation, the question of the "feature versus the single reel picture" seems to have been the most popular topic of discussion among the exhibitors present at last week's convention. The smaller exhibitors, and they are in the majority, are fighting for the return of the single reel film, and against the predominance of the long picture with the greater opportunities it offers the proprietor of the larger theater. The latter, who has found in the feature, and here we mean the real feature, the offering needed to build his spacious theater and to keep it running in opposition with the strongest of the other branches of amusement, still pins his faith to the multiple reel subjects. Some there are among the exhibitors who declared that the manufacturers should start all over again and produce five hundred feet pictures, which, to our mind at least, would be turning the calendar back five years with corresponding artistic results. The five hundred foot picture is most delightful when properly handled, but the motion picture's future does not lie along the path of the split reel film.

• • • •

It is to be expected that the smaller exhibitor must find fault with the condition of the market in relation to single reel and longer pictures, for in many quarters the popularity of the multiple reel length has actually become a multiple reel craze. The one-reel picture affords room for artistic development similar to that of the short story in the field of literature, and it must be admitted that the production of longer stories has temporarily halted that expansion. The last quarter year has seen a deterioration in the strength of the thousand-foot films that will not have an effect very conducive to optimism. But we have learned to think too much of days and months in the picture business and to expect chameleon-like changes to suit varying conditions. Competition and its effect on the cash ledger will gradually re-establish the perspective of the picture producers, and when that has been done both the single and multiple reel picture will be found more strongly entrenched than ever, for both will have found their place, and the truth will be admitted that each has a distinct niche, that long and short pictures differ as widely as short stories and novels in more than the mere physical matter of length.

• • • •

MANY of the exhibitors while here made a point to visit the Strand Theater, and observe the methods used by Manager Rothapfel in presenting pictures. Viewing a performance at either the Strand or the Vitagraph Theater doubtless has its value to the exhibitor, but there is a sight in New York that we would much rather have an exhibitor friend of ours visit. This is a rehearsal of a performance by S. L. Rothapfel. No stage-manager of a legitimate performance ever paid any more painstaking attention to detail that the director of the Strand's destinies does to a rehearsal of motion picture exhibition. We watched one of the rehearsals for the showing of "Home, Sweet Home." From beginning to end the picture was gone over carefully. A discussion between Mr. Rothapfel and Musical Director Carl Edouard was in order, as each change of scene came, and only after exhaustive review was the accompaniment for that scene decided and the projection of the picture allowed to proceed. The electrician, soloists, organ, and even an accordion player, because at one point in the picture that was demanded, were used by Manager Rothapfel in the rehearsal, and before it was over not a detail of action in the film had been shown without its full value being secured. This rehearsal, only one of many on the same picture, took up three hours. Probably too much time to spend on a rehearsal of a mere picture to a manager newly converted from the legitimate, or to many picture exhibitors, but the result is apparent at every performance given in the Strand. Again we express our regret that the exposition managers did not make one morning "Strand Theater Rehearsal Day." THE FILM MAN.

JUST CAPTURED BY DAN CUPID.
Jack Richardson and Louise Lester, of the "Flying A" Company, Recently Wed.

NOLAN GANE,
Thanhouser Juvenile Leading Man.

Copyright by the Vitagraph Co.
JAMES MORRISON,
Of the Vitagraph Stock Company.

A VOLUNTARY STATEMENT

EDITOR DRAMATIC MIRROR:

In the first few copies of the new book, "The Motion Picture Story," an item appears on the title page, among others, which makes it appear that the undersigned is editor of the motion picture department of THE DRAMATIC MIRROR. The line appeared in type without knowledge of the author of the book, and in fairness to Mr. Robert E. Welsh, versatile editor of THE MIRROR'S department, it is desired to call attention to the mistake, which will be gladly rectified by the publishers. The line should have read: "Editor of the Photoplaywrights' Department."

Very truly,
WILLIAM LORD WRIGHT.

IN THE COOL OF MORNING

Overheard When Four Exhibitors Got Together

IN the cool of the morning the exhibitors foregathered in a corner of the convention hall. There was the Indiana gentleman with the solitaire diamond ring; the exhibitor wearing the Congress shoes; the man with the palm-leaf fan; the exhibitor with the stovepipe hat; and the fussy little man with the sparse hair.

"I want to tell you about the man who smiled," said the Indiana gentleman. "The man who smiled was an exhibitor. He is an exhibitor no longer, because he has made his pile and has retired. He made his money by just plain unadulterated smiling. This exhibitor used to run a motion picture theater in a minor Indiana town. He had competition, and when he started he hadn't the money for film service that some of the rivals had. However, he just smiled. He used to stand at the door of his theater and greet every one personally who passed in and out. He had a pleasant smile for all. When the children came in he would pat the tots on the head and say something nice about the children to the fond parents. When the young man and his 'steady' left the show he'd make it a point to smile broadly and invite them to come again early and often. He always asked everybody possible if they liked the programme, what kind of pictures they liked the best, and he made them all feel at home. His idea was to arouse the impression that he took an individual interest in each and every one, appreciated their patronage, and he won out by it. His business grew and grew and the smile grew. Last year he sold out a large and imposing picture theater to a syndicate and now he smiles as he looks through his checkbook. Smiling pays."

* * * *

"That reminds me of an experience I had in my theater in Pleasant Grove, Kan., last week," spoke up the fussy little man with the sparse hair. "It happened like this. I was——"

* * * *

"Did you ever hear the story of the exhibitor's hairpins?" interrupted the exhibitor with the Congress shoes. "I'll tell you about it. Out in a certain town in my State an exhibitor has found that hairpins are paying propositions. He wanted to make his theater a family theater. He appreciated that if he could attract the women the men would come as a matter of necessity. He noticed that hairpins were plentiful after a day's run of pictures. Why not supply hairpins to the ladies? was his thought. No sooner said than done. He installed a dressing-table in the inner lobby and placed it in charge of a maid. On this table were hairpins galore, a comb and brush, a mirror and powder and powder puffs. He fired his boy ushers and installed young lady ushers. The innovation was a big hit, I can tell you. All the women go to the 'Idle Hour,' and they take advantage of the hairpin stunt, let me tell you. He built up his matinee patronage from almost nothing to a sum sufficient to pay for his daily expenses. His evening showings are all profit."

* * * *

"Yes, indeed, it's these little things that count," interjected the fussy little man, eagerly. "I remember——"

* * * *

"Advertising for the press is something that is too often neglected by the small town exhibitor," said the man with the palm-leaf fan, with a cold look in the direction of the fussy little man. "Exhibitors are too careless in preparing their publicity," he continued. "The newspaper will often print news notes concerning motion picture programmes if the notices are properly prepared. Too frequently, they are not properly prepared. The exhibitor will rush into a newspaper office late in the afternoon with a long piece of reprint which he thinks the editor should 'run.' First place, it's too near press time and the forms are about ready to go down; second place, the article, nine times out of ten, is not interesting to the general public. Too many of these clippings are boosts for some certain manufacturer and his pictures. What should be done is to prepare carefully small paragraphs of general interest. These paragraphs should always be typewritten. They should not exceed ten or twelve lines. Somewhere in the item the name of the theater can be introduced and the editor will not often object. Personalities about the actors and actresses, interesting information about how such and such a picture was filmed; a word about the worth of the story, etc., can always be cleverly written if the business is given thought. Lead pencil copy, and copy written on both sides of the paper, will prejudice the busy editor. A personal invitation to the newspaper men to visit the theater occasionally and a few judicious passes handed around will also help some. At least, I find this action profitable. There is nothing akin to bribery in it, but it makes the newspaper men feel that their courtesies are appreciated, and they will never abuse the pass privilege nor will they hand the passes to others. Try it yourselves."

* * * *

"Try it; try it; just let me tell you how I worked the newspapers in Pleasant Grove four or five years ago. I was running a feature called 'The Gilded Doorknob'——"

* * * *

"Great time we are having in the Buckeye State," spoke up the exhibitor with the palm-leaf fan, as the fussy little man meekly subsided. "Everybody is taking sides in the State Censorship troubles. Governor Cox and his Legislature passed a censorship law and three members officiate. One of them is a welfare worker named Mrs. Miller. She has decided ideas as to what motion pictures should and should not be, and her views really caused the trouble. She doesn't like firearms of any sort whatsoever, and cruelty to animals is another of her objections to many pictures. One of the censors resigned not long ago, and Mrs. Miller and one other are left at the helm. But between politics and an exhibitor's normal troubles, we're having a real gay time."

* * * *

Said the fussy little man with the sparse hair: "In Pleasant Grove, Kan., we want more one-reel pictures. There are not enough single-reel stories of comedy and drama. I know what my people like, and you will find similar demands for one-reel films in all the rural sections of this country to-day. Features are all right in their place, but the small town motion picture theater cannot afford to invest in costly multiples every day and are content to plug along with but one or two weekly. The other days we want one-reel stories. We want one-reel stories of comedy and drama. We want——" The fussy little man became excited and spluttered explosively. He looked around. The other exhibitors had vanished.

The fussy little man wiped his brow with a red bandanna handkerchief and sadly went away from there.

WILLIAM LORD WRIGHT.

EMMY DESTINN,
Prima Donna to Be Seen in Eclectic Feature.

MARY FULLER SAYS IT ISN'T SO

Mary Fuller, of the Edison Company's constellation of stars, says she is not going to marry a member of the company—or anyone else, in fact, at present, as reported by a theatrical daily recently.

SELIG

"THE LEOPARD'S FOUNDLING"

THE LEOPARD'S FOUNDLING

Written, directed and acted by

KATHLYN WILLIAMS

A startling story of big adventure in African wilds, with a beautiful and intrepid heroine. Singularly strong in heart interest.

In Two Reels

Released June 29th

June 30th "HEARTS OF MEN"
Unjustly accused of crime a man is pursued into the desert by a relentless Sheriff. They square accounts and part friends. A thrilling story of a lonely, thirsty land.

July 1st "THE EMPTY SLEEVE"
Soldiers' children have a love affair, that involves the heads of their family. Seeming strangers find they are friends, and settle it most agreeably. A charming romance.

July 3rd "MAKING GOOD WITH HER FAMILY"
A cheerful girl insists that her impetuous suitor get acquainted with her family, and he does so most amusingly.
On the same reel with "DOC YAK'S WISHES"
His troubles always have a funny slip.

July 4th "THE LITTLE HOBO"
A little orphan girl, disguised as a boy tramp, prevents a railway wreck and gets a good home for life. A pathetic, interesting and thrilling railway romance.

THE HEARST-SELIG NEWS PICTORIAL
A standard success that gives the greatest sort of satisfaction in winning and pleasing patronage. "The World Before Your Eyes." Released every MONDAY and THURSDAY.

N.B.—SELIG'S posters have combined charm of delightful drawing, and superb color. They tell a story at a glance and impress favorably. Get the line to beautify your lobby. One sheets on all releases; threes and sixes on multiple reels.

THE SELIG POLYSCOPE COMPANY
CHICAGO, ILL.

LUBIN FILMS

LILIE LESLIE

Direction of JOS. W. SMILEY

Lubin Studio, Phila., Pa.

Coming Releases:—The Pythoness! The Sorceress! Triumph of Right

ROSEMARY THEBY

LUBIN

Multiple Reel Inceographs

IN THE NORTHLANDS
THE GREATER TREASURE
THE INCOMPETENT
THE FALSE SHADOW

JOHN E. INCE
LUBIN FILMS
PHILA. STUDIO

J. SEARLE DAWLEY

DIRECTOR

Famous Players Film Company

GOSSIP OF THE STUDIOS

THE MARCH OF SUFFRAGE continues. Now, they tell us that Norma Talmadge, of the Vitagraph Company, has added the operation of a motion picture camera to her many accomplishments. While taking a scene recently, in which an automobile is used, the story goes that the automobile balked and the only one who could make it work was the camera operator. The automobile had to go, and the camera had to work, so Van Dyke Brooks, the director, took a chance on Norma, who, always ready to meet a situation half way, took hold of the crank and filmed a scene that was found to be fully satisfactory. Miss Talmadge is now considering the advisability of applying for a position as camera woman to fill in the time now wasted between pictures.

WE ARE informed by letter that Clara Beyers, of the California Motion Picture Company, while working recently in a picture, was thrown from her horse and severely injured, with an enforced layoff of several weeks. The California Company's studio is at San Rafael.

A BREAK in the city water main recently at Philadelphia, caused many of the Quaker City factories to shut down. At the Lubin plant the developing rooms were shut down and the entire factory force shifted to Betzwood. By maintaining a constant automobile service between the Indiana plant and Betzwood, the plant was kept up to its usual efficiency. Had Siegmund Lubin not had the foresight to drill his own artesian wells in the Schuylkill Valley the plant would have been entirely tied up, and a break made in the schedule of releases. As it was, every film went out to the branch exchanges on the time scheduled.

KING BAGGOT recently at the Imp studio completed a protean picture in which he enacts fourteen roles, all there are in the picture.

FRANK CRANE, whom Harvey Gates calls "the Soft Pedal Director," recently completed an Imp picture in which he had a difficult time living up to his name. Six fistic encounters are among the features of the picture, and Frank was the principal combatant in several of them. Alexander Gaden and Dorothy Phillips also appear in the picture.

AL CHRISTIE, director of Nestor comedies, in order to help in the re-establishment of the Universal programme after the recent fire, produced three dramas, though he was far ahead on his own comedy schedule. "The Way of Life," "On Rugged Shores," and "The Good Within," are the trio that will show Christie's hand at drama.

TO ANNA LUTHER, of Lubinville, a great tribute was tendered last week. A man who has grown old on the American stage was visiting the plant. He noticed Miss Luther in the yard and expressed a desire to meet "the slender girl with the red hair." The old actor and the young actress shook hands. "My child," he said, "you are the image of Sarah Bernhardt as I remember her twenty-five years ago. Your hair—your face—your manner—all remind me forcibly of that great woman. Surely, a happy future lies before you—you weren't given that genius face for nothing." Surely a charming compliment.

WHAT size do you wear? Anita Stewart wants to know what to do with a suit of men's clothes she won last week at a Brooklyn tango mill. The first prize was a suit of clothes by a Brooklyn tailor. Miss Stewart was willing to exchange the coat, vest, and trousers for a lady's suit, but he was not that kind of a tailor.

MADGUERITE SNOW, Countess Olga, in "The Million Dollar Mystery," they tell us has received from Colonel Sandor Radanivich, a St. Petersburg collector, a five and one-half walking staff. The staff is made of a peculiar wood, very much like ebony, but which reflects various colors when it is held up to the light. Originally, the walking staff was worn at the Russian Court. Miss Snow claims the staff, now owned by her, and which she carries in "The Million Dollar Mystery," is more than fifty years old.

IF THIS is nature faking then blame it on Jay Cairns. He says that: "Mignon Anderson, Thanhouser's dare-devil ingenue, owns a pet monkey that can play a piano. The little beast is a natural musician. Miss Anderson has appropriately named him 'Mosart.' When 'Mosart' arrived at Miss Anderson's home he was exhibited to a group of her friends, perching himself easily on a piano bench. Miss Anderson sat beside 'Mosart,' and played and sang a little lullaby. To the amusement of every one, 'Mosart' showed an appreciation of Miss Anderson's efforts, and tried to reach the keys to join in. He was restrained, but exhibited such disappointment that Miss Anderson finally moved the piano bench so that 'Mosart's' little fingers could ramble over the keys. Miss Anderson silently cautioned those present to remain perfectly quiet. They did so. And to their astonishment 'Mosart,' slowly, but surely, played the opening strains of 'This is the Life,' whereupon all who heard, declared he couldn't be a very nice monkey."

"GENTLEMAN JIM" Corbett has furnished his associate players at the Bische Fort Lee studio with many surprises by his cleverness, but the disappointment of a property boy in the noted fighter's appearance caused a disastrous laugh in one of his most serious scenes. The boy stood watching the fighter intently for several minutes absolutely oblivious of the fact that he was being violently signaled by his superior to report for duty. His eyes and mouth were wide open when he was roughly tapped on the shoulder by "prop senior" and told to "wake up." Jumping like a scared rabbit, he said in a loud voice: "Gosh! He ain't even got a tin ear."

NORMA PHILLIPS, the star of "Our Mutual Girl," receives numerous letters from admirers, and she is always glad to hear from them. Though she is quite busy, she always finds time to reply to requests for photos and autographs, though occasionally the replies are delayed. The letters come from widely separated sections and from persons in various walks of life. But it remained for a North Carolina miss to offer the greatest proof of her devotion to the girl she knew through seeing her on the screen. This admirer gave a description of her characteristics, saying she was "not what one could call prim, precise, nor dignified." Then for fear "Our Mutual Girl" might not like that type of maiden, the writer adds: "If you like dignified, old-maidish folks, just tell me and I will be a martyr—in fact, I will become a little saint on earth." Could one ask more devotion than that? To change one's entire character and scheme of life at the suggestion of another is, as the slangy would say, "going some."

AN ECHO of the Mexican War situation is graphically told in the "Arms and the Gringo," by Anna Tuppen Wilkes, being produced by W. C. Cabanne at the Reliance and Majestic Hollywood studios. The scenes of the "Arms and the Gringo" take place along the Mexican border. A romance setting forth the conditions between Mexico and the United States on the border during the war trouble is portrayed. Dorothy Gish, Wallace Reid, and Fred A. Kelsey are featured in the "Arms and the Gringo," which will be a Majestic release through the Mutual programme.

[POSTPONE PENN CENSOR

Opposition of Mutual Company and Exhibitors Causes Halt on Pennsylvania Censorship

The law requiring that all motion picture films shown in Pennsylvania be approved by the State Board of Censors, and which was to have gone into effect June 1, will not be enforced until June 15, pending arguments of test cases filed by film producers and exhibitors. The police of Philadelphia had been ordered to maintain a strict watch and prevent the exhibition of films not carrying the approval.

The test suits were begun by George Q. Horowitz, representing the Mutual Film Corporation of Pennsylvania, the Mutual's Buffalo branch, and the Interstate Films Company. The management of the Overbrook Theater also has brought suit. An injunction is asked restraining the censors, the petitions reciting that the proposed censorship is unconstitutional, both because of the great power it gives the censors and because there is no opportunity for appeal from decisions of its members. J. Lewis Breitinger, chief censor, has prepared an answer to the suits.

Philadelphia exhibitors also have a war on their hands with the city Fire Marshal, owing to his ruling that all theaters in the city giving vaudeville entertainment with their pictures must come under the regular theater regulations.

SEE AMERICANS FIRST
Flying "A" and American Beauty Feature Films
"THE LITTLE HOUSE IN THE VALLEY"
A Two-Part Drama depicting spectacular encounter of Mexican Brigands with Corps of American Engineers.
Under direction of Thos. Ricketts.
Featuring ED COXEN and WINIFRED GREENWOOD supported by an all star cast.
Release Monday, June 29th, 1914
"AMERICAN BEAUTY"
Presenting
MARGARITA FISCHER and HARRY POLLARD
in
"VIA THE FIRE-ESCAPE"
A Breezy Newspaper Story.
Release Tuesday, June 30th, 1914
"NATURE'S TOUCH"
Under direction of Sydney Ayres.
Featuring WM. GARWOOD and VIVIAN RICH.
Exploiting Psychological Tests.
Release Wednesday, July 1st, 1914
"MEIN LIEBER KATRINA CATCHES A CONVICT"
Featuring GEORGE FIELD and IDA LEWIS, in a rollicking comedy sketch under direction of Thos. Ricketts.
Release Friday, July 3d, 1914
AMERICAN FILM MFG. CO.
CHICAGO

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN
Presents
The Popular Photoplay Star
CARLYLE BLACKWELL
In the Famous Nautical Comedy-Drama
"THE SPITFIRE"
A Melodramatic Farce of Laughs and Thrills
By Edward Peple
The Story of the Theft of a Heart, a Yacht and a Case of Jewels.
In Motion Pictures
A bright, breezy tale of romance and mystery at sea, by the author of "The Prince Chap," and the current theatrical success, "A Pair of Sixes."
In Four Reels Released June 20th
FAMOUS PLAYERS FILM COMPANY
213-229 West 26th Street
ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN S. PORTER, Technical Director

SEEN AND HEARD AT THE PALACE PICTURE EXPOSITION

Giving the Grand Central Show One More Look—Many Companies Report Good Business Results

The less said about the unbusinesslike management of the second annual picture exhibition the better. In a few weeks the outside entertainment which seemed to have been carefully planned to keep the exhibitor away from the hall will have been forgotten and only the pleasant memory of the beautiful displays will remain, for the hall itself was beautiful and far outdid that of last year. The booths were beautifully decorated, the girls were pretty, and there were enough screen celebrities to satisfy the most rabid picture fan, and if none of the exhibitors benefited directly it was a big boost for the picture among the public.

It is hard to know where to start describing the exhibits, for each one thought he had the best, so we shall take them in order.

Essanay

Headed by George K. Spoor, president, and Homer Boushey and ably assisted by Messrs. V. B. Day and Don Meaney, the Essanay Company started early to become one of the centers of attraction. First, of course, we should mention the winner of the hero contest, but I know "Bush" won't feel hurt if I say that the drawing cards in the booth were Beverly Bayne and Lillian Drew, whose pretty faces and charming personalities not only captivated the men, but had the women clustered about the booth in legions. It was worth stopping to look, in fact I "came to" several times with a start to find myself standing agape looking at them. Now for Frank X. Bushman, winner of the hero contest, and probably recipient of more letters from the public, especially the ladies, than any other picture actor. One could not help feeling sorry for him, for several times it was necessary to form rescue parties so that he could rest up his right hand, which had become crippled from autographing his picture.

E. H. Calvert, who is directing the "hero" picture, "One Wonderful Night," was in charge of the party, which included Harry Mainhall, Rapley Holmes, Bryant Washburn, C. W. Hitchcock, M. C. Van Betta, and Thomas Cummerford. We missed Dick Travers, who was scheduled to come, but is recuperating from an accident.

Famous Players

Naturally, a company so important in the film field could not afford to play second fiddle to any of the other manufacturers, so Messrs. Adolph Zukor and Daniel Frohman, the heads of the Famous Players Company, gave orders that no expense be spared to make their exhibit the finest possible. They engaged the largest space in the building, the prettiest girls to give out their souvenirs, and had, all told, the most elaborate display of any of the manufacturers. A beautiful life-size portrait of Mary Pickford was the *piece de resistance*; and "Little Mary," as she was affectionately called by the fans, appeared in person several times, and was always the center of the largest crowd in the building. The display was in charge of "Al" Lichtman, who deserves great credit for his work. The Apeda studios furnished the portraits, which drew much comment for their beauty.

Pathe and Eclectic

In the center of the hall, beautifully decorated and manned by the celebrities of the company, this booth was always popular and surrounded by fans. John Pelzer, who was in charge, is congratulating himself on his coup in using a handsome notebook for a souvenir. These were used by the fans to collect autographs of the celebrities of the other companies and, of course, will always be kept. Among those who helped keep open house were: Pearl Sindelar, Frank Powell, Crane Wilbur, Pearl White, Paul Panzer, Frances Carlyle, and Eleanor Woodruff.

Edison

Standing out in a class by itself, this display, the work of John Rough, one of the best known scenic artists in the country, called for much comment upon the beauty of design and general effectiveness. On Edison night, Friday, when Mary Fuller was the center of attraction, the crowd was massed far into the center of the hall, and when Thomas A. Edison appeared in person the spectators flocked from all parts of the hall and almost went wild with enthusiasm. The whole stock company was present and kept busy signing autographs. Ben Wilson was almost mobbed two or three times during the week. Gus Phillips and Harry Eytinge were others seen frequently at the Edison booth.

All Star

Whoever picked the location of this well-decorated booth certainly had an eye for comfort, for it was the one cool spot in the hottest building in New York. Every night it was thronged with visitors, who came to see such celebrities as Ethel Barrymore, Dustin Farnham, Upton Sinclair, Gail Kane, Augustus Thomas, Beatrice Cleyinger; not forgetting Joe Farnham and John Pratt. Another atraction was the display of cups given as prizes in the dancing contests.

Eclair

This company had a double representation with a booth of their own, as well as space in the Universal booth. Bert Ennis was kept busy distributing souvenirs in the form of guns. Agnes Egan Cobb was very much in evidence talking Leading Players.

Mutual Film Corporation

This company was somewhat handicapped by their players being in California, and by the illness of Norma Phillips, the Mutual girl; but their booth was the center for those interested in programmes. H. E. Aitken, C. J. Hite, Phil Mindil, and other celebrities of the company, were on hand to boost Mutual service.

Leslie's Syndicate

You must take your hat off to Arthur Leslie for being one of the best "idea generators" in New York. Taking a press newspaper exhibit, he made it one of the most popular booths in the hall, and had every one talking about it. One of his "stunts" was to parade six old men bearing a placard, "The Survivors Who Have Not Used My Page."

George Kleine

Somebody properly christened the Kleine booth the comfort station, for it was the only place in the building where the weary exhibitor could find rest in a comfortably upholstered chair and rest his feet on a thousand-dollar rug, one of Mr. Kleine's own importations. Displays of photographs from the coming feature attractions decorated the space, and the handicap of not having any players was more than overcome by the beautifully gowned women who visited there. The booth was in charge of Omer Doud and Frank Hoff, while Mr. Kleine himself was present most of the time.

Vitagraph

There was always a crowd here, and it is not surprising for, with its wonderful aggregation of stars, the Vitagraph Company always had a lion in the booth for the fans to gaze upon, and the thousands of useful souvenirs they gave away nightly appealed to the crowds immensely. To give a list of the celebreties present would take almost the whole paper, but among those noted were: William Rock, Stuart Blackton, A. E. Smith, Lillian Walker, Anita Stewart, Rose Tapley, Flora Finch, Kate Price, Rose Dugan, Clara Kimball Young, James Young, Wallie Van, Hughie Mack, John Bunny, Ned Finley, Billy Quirk, Tefft Johnson, Gladden James, Edith Storey, and Ada Gifford.

Lubin

The huge bell, the trade-mark of the Lubin Company, loomed large in the center of their attractively decorated booth, and with its legend, "Lubin Films Are Clear as a Bell," was one of the best advertisements in the hall. On Lubin night the whole company, headed by Siegmund Lubin, came over from Philadelphia and kept things humming. Among them were Arthur Johnson, Orine Hawley, Earl Metcalfe, Gaston Bell, Lilie Leslie, Rosemary Theby, Joseph Smiley, Eleanor Blanchard, George Soule Spencer, Anna Luther, Ed. J. Peil, not forgetting Shannon Fife, Miss Havey, and the ubiquitous "Bennie."

Among the most interesting of the exhibits was the Optigraph Six, a compact, low-priced projection machine using standard films and designed for the use of salesmen, churches, schools, and the home. The machine projecting pictures on a Mirroride screen was steady and flickerless and the pictures clear cut.

The Picture Theater Equipment Company had one of the most attractive booths among the accessory manufacturers, and their demonstrators were kept busy explaining their product to the few live buyers who were present. The exhibit was in charge of Mr. Edwards, the president of the company.

A decided novelty is the E. R. adjustable frame manufactured by the Bland Adjustable Display Frame Company. This is a device for framing photographs, and is adjustable to any size picture.

The J. C. Seeburg Piano Company, with a line of musical instruments and sound effects, drew the crowds and also report several sales.

Lapin's Drumona, a device attachable to any piano, and designed for the exhibitor who cannot afford the thousand dollar instrument, was one of the most interesting exhibits there. Almost every conceivable sound effect necessary for picture accompaniment can be obtained by the pressure of the foot while the piano is being played.

Among the musical instruments displayed was the Bartola Orchestra, a complete automatic band which is adjusted to use any automatic musical record. The booth was in charge of Charles C. Pyle, ably assisted by Mr. Weller.

The Rudolph Wurlitzer Company were kept busy explaining their automatic musical instruments and guiding those interested to one of the theaters where one of their largest instruments was in daily use.

The Photo Player, another combined orchestra and sound effect instrument, was always the center of a crowd of those interested in musical instruments. They report a large number of inquiries and several sales.

The screen people were all present. The Day and Night Screen was represented by M. G. Blackford, who reported a good line of prospects. J. H. Genter was busy demonstrating Mirroride and giving out samples. He closed up a number of customers who had been waiting for the exhibition, and reports a large line of prospects.

Nicholas Power

This was the most pretentious exhibit among the machine men, and the space was always full of exhibitors and manufacturers; in fact, the Power display drew all the magnates of the building.

Nicholas Power was present almost every day, and reminisced with the magnates of the picture business about the days when they were all struggling for a foothold. Edward Earl, treasurer; John Sherrett, general manager, and all department heads, took turns at entertaining the guests, while Bill Barry was everywhere about the building shouting GA. A. J. Lang guided the visitors toward the bar. Mr. Sherrett reports that all the machines on the floor were sold, and that they took a large number of orders for future delivery.

Kalem

One of the most novel and effective attention-attracting devices used during the exposition was devised by Kalem. This consisted of filming eleven scenes of "The Beast," a one-reel story, in the specially built studio located on the main floor of the building. Alice Joyce appeared in all of the scenes photographed and the fact that the famous Kalem star was to show how motion pictures in which she appears are made, attracted a big crowd. The success of the Kalem night was made doubly certain through the fact that Tom Moore, Marguerite Courtot, and Kenean Buel, who also possess large followings, supported Miss Joyce in the story. Mr. Buel, by the way, directed the production as well as portrayed one of the important roles.

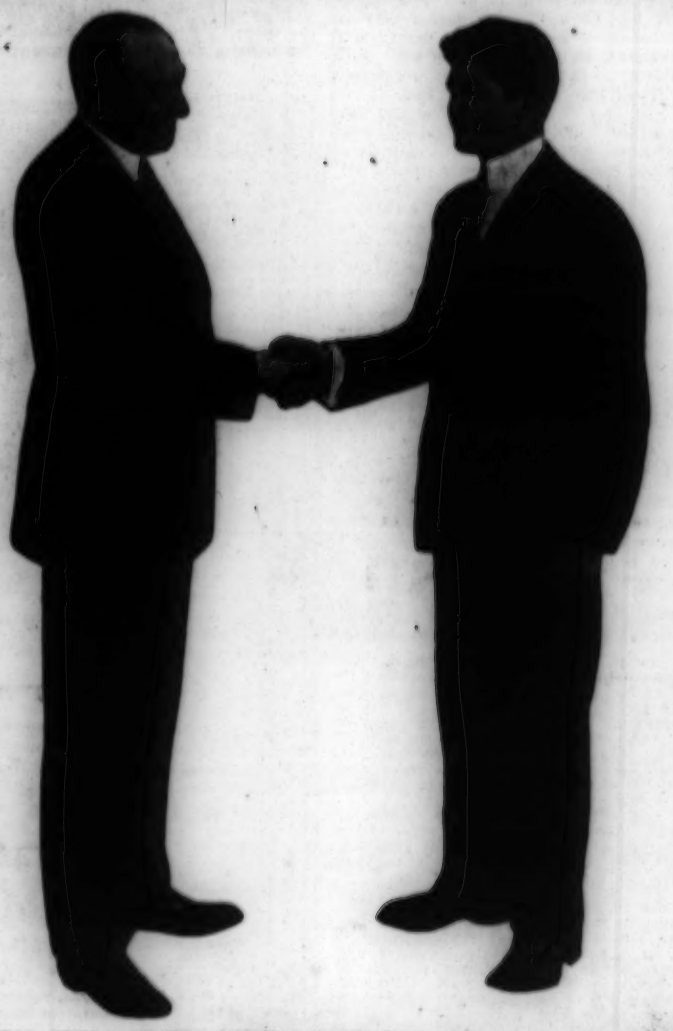
An announcement was made immediately after the scenes had been produced to the effect that "The Beast" would be shown in the General Film Theater located on the mezzanine floor, on Friday. Kalem officials later declared that "The Beast" would be released in the regular programme as a Tuesday feature. The date of release will be given later.

Throughout the entire week, the Kalem booth was one of the centers of attraction. Simply and tastefully decorated, lighted in unique fashion, it attracted every visitor to the exposition. Practically every one of the Kalem players in the vicinity of New York appeared during the course of the week. Among those seen were Miss Joyce, Tom Moore, Marguerite Courtot, Irene Boyle, Guy Coombs, Anna Nilsson, Robert Ellis, little Adelaide Lawrence, Jere Austin, and Richard Purdon.

Solax and Blache

Hopp Hadley held forth all week at the advantageously located Solax and Blache booths, also the home of the United States Amusement Company. Hopp proved fully capable as a host himself, but was assisted on several evenings by "Gentleman Jim" Corbett and the fair Claire Whitney, and several other Fort Lee players who succeeded in making the booth one of the most popular on the floor.

F. J. B.



THE "BIG GUNS" OF THE MUTUAL EXCHANGE CONGRATULATIONS ON THE PAST YEAR'S BUSINESS.

Harry E. Aitken, President, on the Left, and Charles J. Hite, First Vice-President.

LICHTMAN LEAVES FAMOUS

Former Sales Manager About to Embark on Novel Personal Venture

Al. Lichtman, who has been sales manager of the Famous Players Film Company since its organization, will leave that concern Saturday, June 21, for the purpose of inaugurating a film brokerage office, through which he will offer a personal sales service to film buyers, renters and producers.

Mr. Lichtman is probably better known by exchange men and exhibitors throughout the country than any other sales manager in the business, having been in constant contact with these factors of the trade for more than four years. In leaving the Famous Players, Mr. Lichtman stated that he did so with a great deal of regret, as his connection with Mr. Zukor and his associates in the company has always been most pleasant, but gave as his reason for the change the ambition to do bigger things and create and nurture an enterprise of his own. He leaves with the good wishes of all the members of the Famous Players organization.

HUTCHISON TOURING AGAIN

Samuel S. Hutchison, president of the American Film Manufacturing Company, probably already holds the record for long distance auto touring by heads of film companies. He is now on another trip, accompanied by Mrs. Hutchison, this time through Illinois and Indiana. Mr. Hutchison reports the Mutual programme, especially "Beauty" and "Flying A" subjects in a flourishing condition in this territory.

FIRE SWEEPS LUBIN PLANT

Blaze Follows Explosion in Film Storage House at Indiana Avenue Plant—Films Valued at Close to Million Lost

Films valued at close to a million dollars, including the originals of practically all the pictures made since the establishment of the firm, were lost in a fire at the North Philadelphia plant of the Lubin Company last Saturday. One boy was fatally injured and losses to property in the neighborhood of the factory are estimated at $25,000.

Ira Lowry, general manager of the company, said he believed the fire was caused by the hot rays of the sun striking through a barred window in the top of the vault. The sun, he explained, probably heated the lid of a tin box containing a roll of films. The contents of the box exploded, setting off the others.

The entire front of the storage vault, which faces on Garnett Street, was blown out. Besides all the Lubin films lost and which cannot be replaced, it is said that the negatives of pictures belonging to other producers and which were being developed and printed at the Lubin plant, have been lost. George Terwilliger is given credit for saving most of the scenarios and many of the other Lubinites grasped the opportunity to display their heroism.

The boy who was injured was seated on a stoop across the street from the storage vaults when the explosion came, hurling brick and debris about him. Harry Myers, at the risk of his life, dragged the boy to a place of safety and beat out the flames, but the youngster is not expected to live, his body being covered with burns.

The Lubin fire apparatus was soon brought out, and with the actors and factory men at the helm prevented the spread of the flames until the arrival of the city's fire force. Among the players who assisted in the work and rescued many of the actresses and girls in the factory were Earl Metcalfe, Edward Piel, John Ince, George Terwilliger, Fred Obeck, Charles Brandt, George Richmond, and Gaston Bell. "Bennie, of Lubinville," is also enrolled in the honor list for sticking to his post at the telephone booth until all the employes were warned of the fire.

At the time of the explosion one hundred girls were at work in the printing and film developing room, which is separated from the film vault by a fire wall. Although the wall saved them from the dangers of the explosion and flames, they were made hysterical by fear. Many of the girls fainted and had to be carried from the structure by actors and employes of the plant.

Many of the players' valuable costumes and properties costing large sums are believed to have been lost in the fire, in addition to the films, which it will be impossible to replace, both the originals and the duplicates of most of the subjects having been destroyed.

Siegmund Lubin, head of the firm, was in Atlantic City when the fire occurred. Lubin players who were in New York Saturday evening told how his first query after hearing of the fire was, "My God, is anyone hurt?"

Arrangements are already under way for the restoring of order at the plant, but it is not yet known whether any changes will be necessary in the schedule of releases. Most of the production work and developing has been hurriedly transferred to Betzwood and it is hoped to soon have the organization in working shape.

SHUBERT-WORLD FILM

Theatrical Men Combine with Film Distributor in $2,000,000 Combination

Announcement was made in the middle of exposition activities that the Shubert theatrical interests had entered into a combination with the World Film Corporation, of 130 West Forty-sixth Street, and that the new organization would be known as the Shubert Feature Film Corporation. It has already been incorporated, with a capital of $2,000,000. A number of banking companies are associated with the Shuberts in the venture, and the stock has been underwritten by Edward B. Smith and Company, Hahn, Eday and Company, and George A. Huhn and Sons, of Philadelphia.

The new concern will make photoplays of the regular stage productions controlled by the Shuberts. The making of the films will be under the direction of Lee Shubert, while the World Film Corporation will have charge of placing the output of the studios. Fifty-five branch exchanges have been organized in as many cities in the United States.

Among the directors of the Shubert Feature Film Corporation are Lee Shubert, George B. Cox, Frederick Eday, Herbert H. Dean, of E. B. Smith and Company; George A. Huhn, of Philadelphia; Joseph L. Rhinock, Van Buren Ely, of the National Properties Company, of Pittsburgh; and W. A. Pratt, of E. B. Smith and Company.

Under the terms of the contract between the Shubert Theatrical Company and the World Film Corporation the latter acquires a large interest in the Shubert Feature Film Corporation, and the Shubert Feature Film Corporation receives a generous share of the capital stock of the World Film Corporation.

VARIETY AT VITAGRAPH

Three Pictures on New Bill That Opened on Monday at Broadway House

Variety is the keynote of the new bill that opened at the Vitagraph Theater, Monday evening. Three features, in addition to the Vitagraph first runs, which are now a regular number of the programme at the producing company's house, are offered at matinee and evening performances.

Marguerite Bertsch has contributed an original drama to the Vitagraph screen in "Shadows of the Past," a three-part story of politics that forms the serious portion of the new bill. Ralph Ince directed this picture, in which Harry Morey, L. Rogers Lytton, Rose Tapley, Julia Swayne Gordon, and Anita Stewart are seen.

The comedy element of the programme is furnished by "Mr. Bingley's Melodrama," a two-reel subject, produced under the direction of George D. Baker. James Lackaye, William Humphrey, Hughie Mack, William Shea, Harry Northrup, Charles Eldridge, Flora Finch, Josie Sadler, Rose Tapley, and Kate Price are included in the cast.

"The Violin of M'sieur," a phantasy produced by James Young, completes the programme. Detailed reviews of these pictures will appear in the next issue of THE MIRROR.

EDISON MAKES CORRECTION

The Edison Company wishes to correct an error appearing in the advertisement in last week's issue of THE MIRROR: "The Man in the Street" was stated to be a two-reel picture when it is in reality a three-reel feature, and should have been so advertised.

SCREEN CLUB PARADES

Over Four Hundred Members Turn Out for Closing Event of Exposition

The Screen Club surprised even its own members by the unlooked-for strength in the parade last Saturday evening. Over four hundred members were in the line of march that followed a band of thirty pieces from the clubhouse to Grand Central Palace. All the producing companies located around New York were represented by their full quota, and a large delegation of Philadelphians journeyed over from the Lubin plant. It would be foolish to mention names where so many were on hand, for scarce a member of the club can be thought of who was within reach of the parade and did not attend. Even John Bunny, for whom the long line of march was too much, joined in when the parade reached Grand Central Palace and marched around the hall.

King Baggot, president of the club, headed the line that went from the clubhouse, on Forty-seventh Street, up Seventh Avenue to Fiftieth Street, across to Broadway, then down Broadway to Forty-second Street and across to Lexington Avenue, where the turn was made to the exposition hall. At ten o'clock the members gathered in the hall for the return march, which went along Forty-second Street and up Broadway to the clubhouse. Saturday and Sunday were "ladies' nights" at the club, and special entertainment was provided for the throngs who packed the clubhouse throughout both days.

RAMO GETS POTTER

Prominent Dramatist Contracts to Furnish Screen Adaptations of His Stage Successes

Paul M. Potter, who will probably be remembered best for his dramatization of "Trilby," has entered into an arrangement with Ramo Films, Incorporated, by which he will furnish adaptations of twenty-four of his successes for film production as Ramo Features. "The Conquerers" will be the first of his works placed upon the screen by Ramo. This play was written by Mr. Potter for Charles Frohman and produced for over a year by the Empire Theater Stock Company, which included Viola Allen, William Faversham, and Sir George Alexander. Will S. Davis is directing the screen production.

Others in Mr. Potter's list, which includes many of the most famous plays of the American stage, will be added to "The Conquerer" soon.

CLAIRE WHITNEY WINS CUP

Beautiful Claire Whitney and Arthur Bachrach, of the Blache studios, carried away the dancing honors at the Exhibitors' Exposition at Grand Central Palace on Tuesday, and were presented with a large silver cup by King Baggot, who headed the dignified judges of the contest. The other judges were Ben Wilson, Doc Willat, J. H. Gerhardt, and Wen Milligan.

KELCEY AND SHANNON IN FILM

William Steiner, president of the Photo Drama Motion Picture Company, has contracted with Herbert Kelcey and Effie Shannon, who will appear in a motion picture production of "After the Ball," based on Charles K. Harris's song. It is expected to release the picture August 1.

"SUN" CONTEST WINNERS

Vitagraph's Three Prizes Go to Comparatively New Screen Writers

Three writers whose experience in writing for the screen dates back only a few months have been awarded the $1,350 in prizes offered by the Vitagraph Company and the *Evening Sun* for photoplay scenarios. The first prize of $1,000 goes to Miss Blaine Sterne, of 3810 Broadway; the second, of $250, to Harold Gilmore Calhoun, of 2486 Grand Boulevard and Concourse, the Bronx; and the third, of $100, to William Addison Lathrop, of Park Avenue, Brooklyn.

Miss Sterne's photoplay is in five reels, entitled "The Sins of the Mothers," and deals with present day society. The prize winner has been writing photoplays for about six months, several having been produced by the Vitagraph Company and one by Selig. Among her best known Vitagraphs are "The Circus," "The Idler," "Art for Heart's Sake," and "Sonny Jim in Search of a Mother." Miss Sterne was also responsible for the adaptation of "Sonny Jim Goes to the North Pole."

Harold Gilmore Calhoun is a lawyer with two produced photoplays to his credit. His prize winning story is called "The Man Who Couldn't Beat God," and is in five reels. The offering, which won the third prize, is "Mother's Roses," and its author, William Addison Lathrop, has also had but a few scenarios produced. Included in his stories is "The Violin of M'sieur."

About 3,500 photoplays were entered in the contest, and many of the stories were accepted at regular rates by the Vitagraph Company. Production will be rushed on the three prize winners.

PROLONG "THE SPOILERS"

Selig's film production of "The Spoilers," Rex Beach's novel, seems to have captured Chicago entirely. The feature recently completed the eight weeks' run at the Studebaker Theater, even then a few weeks longer than had originally been arranged for, and it has been found necessary to prolong the run three weeks to July 6. It was estimated at the end of the eight weeks' run that nearly 200,000 persons had viewed "The Spoilers" in Chicago alone, in addition to the number that have seen it through the extensive bookings throughout the country.

LAWRENCE SUCCEEDS BOMB

W. H. Bomb, formerly representative of the Syndicate Film Corporation in the New Orleans territory, has been succeeded by M. W. Lawrence.

James M. Sheldon, president of the Syndicate Film Corporation, has returned from the South with fine reports of the activity among exhibitors on "The Million Dollar Mystery."

WORKING ON "HAPPY HOOLIGAN"

Paul Arlington, author of many comedy successes for Kalem and Mutual, has been engaged by the Nonpareil Company to adapt the "Happy Hooligan" cartoons for the screen. Jack Mahony, formerly of Reliance, will direct, and Billy Ritchie, the burlesque comedian, will portray the role of "Happy."

HOLLIDAY'S COMPANY

Former Editor of "Mutual Weekly" Heads Own Firm in Bon Ray Company

F. R. Holliday, who has been connected with the Gaumont Company since the establishment of its plant in America, is now engaged in the film manufacturing business on his own account. Mr. Holliday has been associated with the laboratory end of the film industry at the Gaumont plant in Flushing, N. Y., and has handled the business details of the Gaumont Company's commercial film work. During the past three years he has been in charge of the Gaumont topical department, having in turn edited the Gaumont, the Animated and the Mutual Weeklies, each of which has been produced by the Gaumont Company from time to time. As editor of the Mutual Weekly he is succeeded by Fell Mitchell.

The Bon Ray Film Company, of which Mr. Holliday is now president and general manager, is located in Woodside, L. I. The company has taken over a twenty-acre property. The buildings, which are entirely fireproof, contain 50,000 square feet of floor space and are equipped throughout with refrigeration and air conditioning apparatus. The production capacity of the new plant will be about 20,000 feet a day.

SECOND "HEINE" STORY

The second of the Heine-Katrina series being produced by the American Film Manufacturing Company, is scheduled for release July 2. The first of the series, "Mein Lieber Katrina," was complete in itself, but the second subject will also be found in the nature of a sequel to those who have seen the initial number.

Another forthcoming American production is "The Little House in the Valley," a two-reel subject released June 29. Winifred Greenwood, Ed. Cozen, George Field, and William Bertram are among those seen in this subject, which deals with Mexican brigands and other fertile photoplay material.

"Nature's Touch" is a one-reel American sociological drama in which Vivian Rich and William Garwood will be seen. This picture will be released July 1. The Beauty Company has filmed a newspaper story in "Via the Fire Escape," to be released June 30.

PANZER AT THE REGENT

Paul W. Panzer, the Pathe player, was the chief attraction last week at the Regent Theater, 116th Street and St. Nicholas Avenue, presenting his sketch, "Big Moments of Big Plays." The suave villain of "The Perils of Pauline" proved a good drawing card. On Friday evening a box was reserved at the theater by Manager Breen for Francis X. Bushman and Beverly Bayne, of the Essanay Company. Miss Bayne succeeded in getting away from the Palace exposition by leaving early, but when the time came for the winner of the Hero contest to leave he found himself captured by a throng of fans and forced to spend the evening bestowing autographs.

"The Jungle," the All-Star Company's production of Upton Sinclair's novel, will open at Weber's Theater next Monday.

CONVENTION HAPPENINGS

Exhibitors Oppose Legal Censorship—Discuss Poster and Board of Trade Questions

Censorship came early into the ring last week, at the convention of the Independent Exhibitors of America; and on Tuesday action was precipitated that resulted in the organization taking action against the imposition of state and city censorship. A resolution introduced by Sam Bullock, of Ohio, chairman of the Resolution Committee, on Tuesday morning advocated the co-operation of the exhibitors with the National Board of Censorship. On Wednesday this resolution was taken up by the exhibitors and unanimously indorsed.

The exhibitors went on record as opposed to the increased production of multiple-reel pictures for which extra rates are charged, and also protested against the methods of securing posters, stating that the posters should be made a part of the release and secured as they book the films. Sensational and misleading posters were also condemned.

Jacob W. Binder introduced the project for the establishment of a National Board of Trade at the Thursday session of the convention with the speech that was heartily endorsed by the delegates. Mr. Binder's plan includes the formation of a body that will adequately represent all the factors in the film business—the manufacturers, exhibitors, and distributors. He cited the history of other trade organizations to prove that such organizations have always resulted in benefit to their lines and have always made full return for the expense.

The Friday and Saturday sessions of the convention were given over mainly to the details of the exhibitors' organization, many of the delegates leaving town on Friday. They had spent a busy week between the convention discussions and the entertainment programme furnished.

On Tuesday evening, at the Clam Bake in the Brighton Beach Hotel, Miss Helen Martin, of the Kalem Company, won the first prize, a handsome cup, for the best waltz dancer. Miss Anita Stewart, of the Vitagraph Company, succeeded in winning the second prize in the same series of dances. The judges in the contest were Messrs. Samuel Trigger, Joe Farnham, Harry Morey, C. R. Wyatt, H. J. Brennig, C. H. Phillips, and William Humphrey.

On the New York Roof Garden Wednesday night, Miss Josette Cohen, of the Metropolitan Lithograph Company, one of the members of the Ladies' Reception Committee, won the first prize for waltz dancing; her partner was Jack Smith, of the Imperial Hotel. The contest among the photographers was won by Miss Muriel Gutrieke and Mr. Irving Cummings. The judges for both of these contests were Messrs. Carlos Hamilton, John Bunny, Joe Farnham, and William F. Wilson, of the Thomas A. Edison studio.

Thursday evening the exhibitors chartered the steamer *Adirondack* for a trip up the Hudson. Miss Helen Martin was again the winner of the cup for dancing.

At the Biltmore Hotel, Friday evening, a banquet was tendered to the visiting exhibitors by the manufacturers and distributors, under the auspices of the Motion Picture Exposition. More than one thousand guests were on hand and appreciated the speakers enthusiastically. Mr. Augustus Thomas, the toastmaster, introduced Mr. Daniel Frohman, who spoke on the efficiency of the stage and [illegible] Thomas A. Edison also made a brief address, as did Messrs. Jesse Lasky and J. Austin Fynel. Brief speeches of welcome were made by Mayor Mitchel and Borough President Marks, who, with the Exposition officials, occupied the guest table, together with the other speakers.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

The lad who fires the home-made cannon, passes,
So does the man who gleefully rocks the boat;
But there is one whom all the above outclasses,
He's the author of the editorial note!

WHY write pathetic notes to the photoplay editor? Echo answers, "Why?" The editor has troubles enough of his own, in all likelihood, without having to open and read some pitiful effusion that so often is pinned to the first page of the manuscript. Authors of all kinds and designs seem partial to this little practise which stamps his or her contributions as doubtful even before the manuscript is read. We have seen so many of these naive epistles, and they do not strengthen the opportunities of the market so evidently believed by the authors. The epistle of Paul to the Ephesians was all right in its day, but the epistle of the photoplay author to the editor is a delusion and a snare. Do not inform the editor in a letter that "this is my first effort; I think this story an unusual one; and I hope that you will read it carefully." That form of personal note is as *passé* as this one: "I have a wife and five children and need money. Please send me as soon as possible a fair-sized check for the inclosed story." Then there is the form so fashionable in the Provinces: "I am getting discouraged, for I have tried and tried to write photoplays and stories and they are always rejected. Will you kindly point out the weak spots in the inclosed scenario so that I can revise it, if necessary, and sell it?" Photoplay editors and all other editors are a busy people, and they have no time to open and read letters that accompany manuscripts. Neither have they the leisure to reply to all such correspondence. Manuscripts come into the editorial offices at the rate of many hundreds daily, and it would be a herculean task to personally reply to purely unnecessary communications. Send in your photoplay, having your full name and address typed plainly on each sheet of paper. No letter or personal appeal to the editor is at all essential. It is a self-evident fact that you are anxious to sell your playlet or you would never have submitted it. Your manuscript stands a better opportunity for careful consideration when unaccompanied by personal communications. Some authors will never learn the fact.

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The "Gold Dust Twins."

Miss Hettie Gray Baker, in the current number of *The Script*, writes intelligently of the "Gold Dust Twins" of photoplays—the little leaders that do our thinking for us. She makes an interesting, and at the same time, an important plea for the artistic sub-title. We take the liberty of quoting: "The 'Gold Dust Twins' have worked long and faithfully, and have helped us over many a stonewall to the next idea. They are economical, too; no spending of gray matter where they are concerned. Automatically, you call in 'later,' or 'next morning,' and your thinking is done for you. But the most casual glance reveals that they are without beauty or soul, and are a bit common. The old idea that there is no room in a photoplay for 'style' or fine writing is ready to be laid on the shelf. No better opportunity for these things could be given than the leader affords. To convey the atmosphere of the scene, and at the same time carry the action forward without disclosing too definitely what is going to happen, expressing it in harmony with the spirit of the play and in as few words as possible, is a task which calls for all the literary art the best may possess. Nothing so heightens the beauty of a tragedy, so illumes the brilliance of a comedy, so enlivens a 'slapstick' farce as the proper leader. Too many regard the caption as a necessary evil and believe that the perfect photoplay is one in which it has been utterly cast out. I venture to dissent emphatically and to hold the belief that the caption, or leader, is an integral part of the photoplay to be used whenever it will heighten suspense, clinch a climax or point up a situation, even if unnecessary on the ground of mere clarity. I am not afraid of a little joke, a bit of philosophy, a poetic thought, if it will help to make the whole a more perfectly rounded production. A play in which leaders are strictly utilitarian lacks the atmosphere, the class, which a little thought in this direction could give it."

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Too Many Sub-Titles.

We differ with Miss Baker in her contention that the perfect photoplay should have sub-titles or leaders. We certainly agree with her in the statement that more study, artistry, and skill are necessary on the part of many authors in the sub-title line, but we also think that the perfect photoplay of the future will be entirely devoid of leaders. That the action will be so clear and so illuminating that the sub-title will be unnecessary. No matter how artistic the sub-title, if it is unnecessary to carry along the action of the play it should never be introduced. Whether a bit of philosophy, or a poetic thought, it is better cast aside if unessential. Despite the many arguments to the contrary, too many sub-titles spoil the photoplay, just as too many cooks spoil the broth. It makes no difference how artistic and appealing the sub-title may be, it *does* interrupt to a certain extent the action and atmosphere of any play. People do not attend the motion picture theater to read philosophy or poetry, they go to see the photoplay, enjoy the scenic effects, to become absorbed in plot and action. A sub-title popping up every fifty feet or so is annoying to many—particularly so if the sub-title is unneeded. As to the stereotyped sub-titles, Miss Baker's arguments are well presented. Such captions as "That Night," "Ten Years Later," "Next Morning," etc., are indeed "Gold Dust Twins," and they have been sadly overworked. We have always asserted that care and thought are as vital in the writing of sub-titles as in any other part of the photoplay. Many former newspaper men now writing photoplays are skilled in writing sub-titles because of their previous experiences as headliners. Study newspapers of the higher and better class and you will frequently see some gems of sub-titles which convey attractiveness, clarity, and comprehensiveness all at one and the same time. Miss Baker thinks we should decide on a name, "leader," "caption," "sub-title," whatever the majority wants, and all use the same word. The names "leader," or "sub-title," or "sub-heads," are correct. In newspaper offices, the only offices in the world where hundreds of headlines and sub-heads are written every hour, you never hear of any one writing a "caption." They write "leaders," "sub-titles," or "sub-heads" in newspaper offices, and these names are of the craft.

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The French Revolution.

Some would-be photoplay authors rush in where angels fear to tread. We received a letter the other day reading something like this: "I have never written a line for the screen, but it has long been my desire to put into such form the story of the French Revolution. I am thoroughly conversant with every phase and incident of that period, and indeed the entire history of France. Would be able to give only such scenes and incidents as would interest and appeal. But the only question is: 'Do you think it too large a subject for the screen? Kindly let me have your candid opinion.'" Here is a lady who, by her own confession, has never written a photoplay, and yet she coolly discusses the writing of the French Revolution for Filmland, a task that could occupy an entire flock of staff writers for some moons, if they did the subject justice. Use good judgment. The beginner must learn to write the one-reel story and the simpler themes well before he or she can hope to embark on more difficult tasks.

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What of the Public?

Photoplay authors should always keep an eye upon the demands of the public—it helps. Giving the people what they want is the watchword of many a manufacturer. Some of them occasionally have a mistaken idea of what the public wishes—but that is neither here nor there. The *Photoplay Magazine* says: "It appears at times that the writers fall into the continued thought that all their stories must be written to conform to a certain editor's or director's idea of production regardless of the judge of the pictures—the public. The public is an important factor in passing its everready judgment either to censure or to praise the product of the studio. The highest exponents of the silent drama are not all within the studios. Some of these exponents are themselves photoplay authors, qualified to judge and to be judged: and whether honored by an occasional acceptance or looked upon as a regular contributor or writer, it seems that in all writing the public is to be considered. True, confidence and ability belong to the actors, editors, and directors, but the writers can do as much to uplift the photoplay writing end of the business, when working in conjunction with the public's feelings and demands, as can those employed within the studios. The public is critical, whimsical, at times severe, but always faithful. So the public must be pleased, and how can this be done by the studio without the aid of the outside writer—the man who becomes an exponent of good pictures and a steady photoplay patron, himself a part of the exacting public, a writer feeling the pulse of the public and who knows its demands?" In other words, the argument is that many an "outside writer," so called, is in a position by his very environment to sense the public preferences and to present public tastes. That this is peculiarly true in many cases is proven by the fair proportion of photoplay hits that have originated with the free-lance authors.

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The Hall of Fame.

Arthur Leeds, editor and author, wrote the best short story that appeared in any American publication during April, in the opinion of the *Black Cat*.

The name of the Authors' Club, of Cleveland, has been changed to the Plotters' Club. A. E. Bishop is responsible for the club, together with A. W. Thomas, who has been elected president. The organization is composed of photoplay authors.

F. A. Wall, the scenario editor at the American Company's Santa Barbara studios, is known as the "Courteous editor," and receives many letters of thanks from contributors for his friendly suggestions and helpful ideas. He is doing fine work for the Flying "A" and deserves all the nice things said about him.

R. W. Sargent took the boat down to Jacksonville, Fla., where he will look over the script field for Arthur Hotaling's Lubin company. Epes may decide to spend all of next Winter in the sunny southland.

In the current issue of the English edition of the *Smart Set* the latest novelette, "The Velvet Glove," from the pen of Miss Maibelle Heikes Justice, appears. The story will also be used in the American edition, which speaks mighty well for the worth of the story. Miss Justice expects to go to the northern woods soon, to spend the hot weather and to work undisturbed on some big gripping plots for the Selig and Essanay film companies. Miss Justice recently completed a series of photoplays that, when exploited, will make 'em all sit up and take notice.

Marc Edmund Jones has announced that he is closing out on work as a free lance because he has signed up with the Pacific Coast Lubin Company as director, and that the production of his first picture is now under way. Jones free-lanced sixteen months, made a comfortable living, saw the country, and made his living solely through photoplay writing after leaving an electrical supply company.

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Underestimate the Task.

Many photoplay authors would not be cordial to opportunity if it broke in the door. They refuse to greet opportunity in any way, shape or form, and prefer to gloom around in a discouraging way. Mr. Ralph P. Stoddard, photoplay author and editor of note, writes as follows: "What is the opportunity to sell motion picture plays? That is the question so often asked department editors and others in letters and in person. There are no less than thousands of writers who have made one or two attempts to sell a story for the screen. Some have been discouraged with the return of their first script; others have failed after many efforts; and some are succeeding. The number of producing companies is increasing and practically every manufacturer is enlarging his output. Good ideas are in demand and, with few exceptions, the manufacturers are looking for stories. Considerable emphasis should be put on the word 'good' in this statement. To avoid waste of time necessary to read hundreds of worthless scripts, a few manufacturers invite only the work of those who have had one or two photoplays produced. Many others do not bar the beginner, so there is an opportunity for all to try out their ideas. The reason why so many fail is that a majority underestimate the task. It is a fact that not everyone can write good photoplays—photoplays that will sell—and experience is the best teacher. Many are encouraged to try to write stories by seeing simple and poorly constructed plots on the screen, often turned out by the yard by some 'pot boiler.' 'I can write as good a play as they' is often remarked after witnessing an inferior picture, and we must admit that some inferior pictures are produced. If these aspirants would select the best picture they see as their model, instead of the average picture, they would not enter the field with so much confidence. The free-lance writer, if he sells a story, must compete with the best plays produced, not the poorest."

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Brevity the Soul of Wit.

Three of the larger magazines last month, in a plea for short stories, stated in effect that the length of many stories was unjustifiable, and that if a story can be told in five hundred words, the author only mars its effect by spinning it out to five or six thousand. The art of relating swift and vital short stories is a neglected one. The element of brevity plays a part in the special thrill which we get from masterpieces. *Munsey*, the *Black Cat*, *Metropolitan* and other publications take verbal falls out of the wordy author. We predict that within a short time writers of fiction will not be paid by the space occupied, but by the strength of appeal of the story. In other words, the magazine editors propose to discourage padding, "word-paintings" and other tricks of the writing trade. A magazine editor informed us the other day that it was the training many writers had received in filmland that has added worth to the magazine stories. He said that certain writers of fiction, notorious for their long-winded descriptions and other padding, which invariably had to be cut out, no longer played for space in such a crude manner. "There are more of these authors than you would imagine," said this editor, "and we had to work the blue pencil good and hard before they took an interest in photoplay writing. I understand that in writing for motion pictures, quick, short diction, conducive to clearness, is desirable. That all finely written descriptions, dialogue, etc., are discouraged in the main, and that brevity, or economy in the use of words, is desirable. In any event, the training some fiction writers have been given by the film editors is agreeably noticeable to me, at least." And we know of no small number of workers who succeeded in photoplay authorship before they ever wrote a line for the magazines. They learned to know a plot, acquired that very, very difficult art of "boiling down," and when they did resolve to utilize a plot or two for magazine stories they were surprised to discover that their offerings were received with pleasure. In other words, these workers discovered that while they were fitting themselves for successful work in photoplayland, they were also unconsciously training for successful work in fictionville.

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Enter Jack Byrne.

Jack Byrne has been appointed Eastern photoplay editor for the Universal Film Manufacturing Company. Five years ago next September, Jack joined the Biograph Company as an actor. This was followed by assistant director and writer with the first Reliance company under Phillips Smalley. Then he filled a similar position with the Majestic Company, associating himself with Owen Moore and Mary Pickford. He has been employed by Universal for nearly two years—acting, writing and directing—and now he is given a deserved promotion. Aided by Captain Peacocke, Editor Byrne promises to conduct an efficient script department. He has every qualification for editorial duties, and contributors can be assured of fair and square treatment at Jack Byrne's hands.

TALK ALONG THE COAST

Sturgeon Starts New Feature—Griffith Production of "The Clansman" Under Way

LOS ANGELES (*Special*).—Rollin S. Sturgeon, whose "Captain Alvarez" is making more reputation for that masterful producer, is preparing for his second big feature at the Western Vitagraph studio. Hereafter he will put on nothing but productions of five or more reels. Mr. Sturgeon had only one regret in connection with his month's vacation trip. Upon his return the new baby would go to almost any man but papa. This had to be fixed. Therefore delay in such trivial matters as feature productions.

The Nash Motion Picture Company is well on its way with the first production, an animal picture of strenuous character. Tom Nash, who knows the game from the last screw in a camera to the logic of back light, is right on the job at his studio in Bairdstown every hour of the day.

Walter Long, now playing "Chicago Red," the crook in "Blue Pete's Escape," a two-reel Reliance, was arrested as a suspicious character at Santa Monica while eating at a restaurant in his make-up. The press agent handed us other particulars, but the whole story seems a little late, as Richard Willis beat him to it in a story regarding another actor who was refused a drink in the same town because his make-up as an old soldier deceived the barkeeper.

The cute miss, Dorothy Gish, is playing the lead in "The Female of the Species." It is not the former Griffith drama of similar title, but a suffragette comedy. W. C. Cabanne is putting it on. Dorothy will be remembered in such comedies as "Red Hicks Defies the World."

While Wallace Reid was busy at Griffith's Mutual studio, a burglar went through the house and took all of the clothing save that worn by the actor. Much of Mrs. Reid's clothing and jewelry went also.

The capacity of the huge Auditorium Beautiful was not sufficient to care for the crowds during the second week of "The Spoilers," the Selig feature. The film has been booked throughout the Coast.

Jack O'Brien, director at the Reliance and Majestic, is filming "The Only Clew," a detective story. This most difficult form of screen story is to be portrayed successfully, if the showing at the Mutual studio can be relied upon. Mr. O'Brien, since his engagement here, again has proven his title as one of the most thorough producers of the film colony.

Tom Santschi, director at the Selig Zoo, has received a letter from one of the best known manufacturers in America, who claims the screen favorite as a long-lost brother. As Tom never has been missing since watermelon days, he insists upon being shown.

Los Angeles is able to add another freak poster to the general collection. It is an announcement, "Her Boy—in Three Parts." This seems to be another "very strong dramatic drama."

David W. Griffith is preparing for his next big production. It will be "The Clansman." He has been resting a few days between storms.

The Loftus studio on Gordon Street is idle at present. Since Mr. W. Loftus purchased Kennedy's interest, a reorganization has been planned. It is reported that work will be resumed within a few weeks.

W. E. WING.

CAN'T GET HILLIARD

Ince's Offer to Let Star of "Argyle Case" Name Own Figure No Inducement

"How would you like to play 'The Argyle Case' and 'A Fool There Was' for us?" asked Thomas H. Ince of Robert Hilliard during his recent engagement in Los Angeles.

"Like nothing better in the world," responded Hilliard.

"All right; you're on," countered Ince. "Come up to the office and dictate your own contract; don't be a bit bashful about the matter of salary."

It was an offer that would probably succeed in ninety-nine cases out of a hundred, but not with Hilliard. "You see," he explained, "I have only been married three weeks, and I want a real honeymoon above anything I can think of. That is why I am bringing my tour in 'The Argyle Case' to a sudden end here in Los Angeles. From here I am going to jump direct to London. I certainly would like to take advantage of the opportunity to write my own salary figure, as it is something I have been dreaming of ever since I came on the stage."

COMING KLEINE FEATURES

Marie Corelli's "Vendetta" has been filmed by the Eclipse Company of Paris and will be released in this country by George Kleine. The story has been produced in five reels.

"Othello," an adaptation of Shakespeare's tragedy, produced last Winter at Venice, Italy, by the Photo Drama Company, will be released by George Kleine through the General Film Company early in July.

A "MILLION DOLLAR" BOY

Mr. George H. Christoffers, special representative of the Syndicate Film Corporation, which has the distributing of Thanhouser's "Million Dollar Mystery" serial, is the father of a baby boy, born May 27. Both the baby and his mother, who is the sister of Mignon Anderson, of Thanhouser fame, are doing nicely. The lad is a ten-pounder.

State Rights for Sale on
MEXICAN WAR Pictures
Made Under
Special Contract with General Villa

WE have purchased from the Mutual Film Corporation the rights for the entire United States on the amazing series of war pictures photographed under fire in Mexico, and now have these for sale on a states right basis.

This wonderful feature consists of seven thrilling reels, including not only hundreds of scenes taken during the battles of Torreon, Chihuahua and other famous Mexican fights, but extra scenes showing the tragic early life of General Villa.

This material has never been shown except at the LYRIC THEATRE in NEW YORK, where it drew enthusiastically crowded houses.

Prints are ready for immediate delivery.
There will be enormous profits made in State Rights.
We are now ready to consider propositions.

MEXICAN WAR FILM CORPORATION

Room 1205 71 WEST 23rd STREET NEW YORK

IOWA ELECTION

Exhibitors Choose Delegates to League Convention—Organize Des Moines Local

DES MOINES (*Special*).—A. J. Diebold, of Cedar Rapids, and W. C. Eddy, of Marengo, continue as president and secretary of the Iowa branch of the Motion Picture Exhibitors' League. At the convention held here last week Abe Frankel, of the Casino Theater, Des Moines, was elected second vice-president to fill a vacancy. The following delegates were chosen to the Dayton convention:

A. J. Diebold, of Cedar Rapids; James Martin, of Fort Dodge; Abe Frankel and A. E. Blank, of Des Moines; W. C. Eddy, of Marengo, and W. Ingledue, of Marshalltown.

It was decided hereafter to hold the meetings once a year on a bigger scale. The next convention will be held in Des Moines in November. The exact date is to be decided later, but it is expected to make the event one of importance and include enough entertainment to draw a large representation of film men. A banquet and possibly a ball will be among the pleasures.

A Des Moines local of the league was organized at the adjournment of the State convention.

GILES R. WARREN
Author and Producer of Feature Films
Address . . . Dumont, N. J.

ARTHUR HOUSMAN WILLIAM WADSWORTH
EDISON PICTURES
COMEDIES

CAROL HALLOWAY LEADS LUBIN PHOTOPLAYS
MARY CLARE IN THE PATSY BOLIVAR SERIES UNDER DIRECTION OF PERCY WINTER
(Current Release—The Root of Evil (2 parts.) A Practical Demonstration

FEATURE FILMS OF THE WEEK

"The Lost Paradise" Initial Paramount Offering—Perils Pile Upon Pauline—Cavalieri Charms in Film—Eclectic's, "The Stain," Stirring Political Drama

"THE LOST PARADISE"

Five-Part Feature Photo-drama Produced by the Famous Players Film Company for Release Sept. 1 by the Paramount Pictures Corporation. Adapted from the Play by Ludwig Fulda and Henry C. DeMille. Directed by J. Searle Dawley.

Reuben Warren ..... H. B. Warner
Andrew Knowlton ..... Mark Price
Margaret Knowlton ..... Catharine Carter
Swarts ..... Wellington A. Playter
Old Bensel ..... Marcus Moriarty
Dr. Standish ..... William Thorp
Ralph Standish ..... Arthur Hoops
Nell ..... Rita Stanwood
Kate ..... Trixie Jennery
Cinders ..... Amy Somers

When "The Lost Paradise" was produced, in 1891, it was disputed as to whether Mr. DeMille should be given all the credit or whether his debt to the foreign author should not have been mentioned. The film gives equal credit to Ludwig Fulda and Cecil DeMille. The success was heard on the stage until 1906, since when it has lain in the files of Mr. Frohman until its present production. The change from drama to picture has, naturally, brought about some changes; but, to judge by the applause of the audience of exhibitors who viewed it for the first time at the Strand Theater during the week of the Exposition, these changes were decidedly for the good.

Much is made in the play about the love story between the daughter of the iron-master and the superintendent of her father's factory. In the picture this once more forms a winning tale of the softer sentiment; but the film goes to the field that the stage could not, and shows the labor conditions at the steel works as the cramped theater never could vision them; and the grime and poverty, quite subordinating the love motive. With this exception, and the introduction of only so much comedy element as the characters would allow without interrupting the continuity of the serious topic, and the placing of the stealing of the invention in the beginning to establish the suspense throughout the play, it follows closely as to construction and characterisation the original plot.

The inventor dies, and his son, Standish, becomes engaged to the daughter of his father's friend, the ironmaster. With the engagement goes the promise of a half ownership of the iron plant at the time of the marriage. In the shops, as foreman, is Warren, former assistant to the inventor, whose invention, the volta-dynamo, was lost through the explosion that killed the inventor, his master. His love for the iron worker's daughter he considers quite hopeless. Being called one day to translate the memoirs of the inventor, being most familiar with the undecipherable handwriting of the dead man, he discovers a note where the inventor told how he had shown the plans of the volta-dynamo to the ironmaster. He is stupified by his discovery, for all the riches of the manufacturer belong to him. This message is shown early in the first reel, refound in the third reel, and from then on used in a series of distinctly tense episodes until the last. It is the strong point of the drama, and it is used to a thorough purpose.

The other strength of the picture is its portrayal of the labor conditions at the factory. The plutocratic way of life is sharply shown against the poverty of the workers, their hovels, the rows of them on the bare, smoke-swept hillside, and their constant danger from accident. It is a modern plant that is utilised; although when first produced the introduction of the strike on the stage was extremely novel. This feature is no longer exclusive material; although the calling of the strike, and the scenes connected with the labor agitation, with its acting and handling, made the blood course faster through the veins of a sympathetic audience. Also that same audience of experienced people applauded again and again at the views of the steel plant, with its lighted windows, the moving rails beneath the mills the red glare of the furnaces and the molten metal belching and vomiting with a fiery roar from the mouths of the Bessemer converters.

H. B. Warner, as Warren, has to give what some stage celebrities on the screen no longer have; that is, the real appearance of youth. His was the quiet, assured demeanor of the man of about thirty—effective, repressively pathetic, and winning both as to appearance and mannerisms. Both Rita Stanwood as the daughter of the poor and Catherine Carter, the daughter of the wealthy father, play an able set of seconds to his lead. As the successful representations of poverty and plenty, each seems to live her part on the screen. The cast is, in its entirety, well chosen and capable.

This is announced as the first release by the recently formed Paramount Corporation; and "Paramount" is the very word to describe the picture. Without sensationalism, with the best of cast and interpretation, with scenes that are ever striking for their appropriateness and beauty, and with a director who has visioned the best out of an already good play, this is truly a most remarkable picture of what was one of the most popular dramas of many decades. Building slowly up from the middle of the production, the last reel and a half is a continuous blend of strong pathos and power.

To complete the story: After the discovery of the theft Warren assumes his place at the head of the striking workmen; and there follows a period of violent agitation by the starving strikers, and contented being by the masters. With the coming to light of the memorandum of the inventor, through no fault of Warren's, wrongs are righted, the strike is settled, and Warren sees his way clear to visiting the girl, who breaks her engagement with the other man.

F.

SAM RYAN IS THE POLITICAL BOSS TRYING TO BRIBE THURLOW BERGEN, THE OPPONENT TO HIS OWN CANDIDATE, EDOUARD JOSE, SEEN IN THE BACKGROUND.

As Portrayed in "The Stain," Six-Reel Eclectic Made by Pathe.

"THE PERILS OF PAULINE"

Seventh Episode in Eclectic Production Made by Pathe Players Under the Direction of L. J. Gasnier. Scenario by Charles Goddard.

Harry Marvin ..... Crane Wilbur
Pauline ..... Pearl White
Owen ..... Paul Panzer
Hicks ..... Francis Carlyle

No film footage is wasted on useless introductions to Pauline's perils. An opening sub-title tells how things stand, and without more ado we are plunged into the midst of melodramatic action. At the close of the sixth episode, Pauline is a captive in the hands of Hicks; at the opening of the seventh she is thrown bound and gagged into the attic of a deserted house far out in the country. The destruction of this house and the narrow escape of Pauline are exciting in the extreme. The fire scenes make photoplay melodrama that is spectacular and realistic, and there is plenty of suspense in the much-delayed rescue of the girl, who struggles vainly to free herself from the ropes that bind hands and feet.

When Hicks is about to leave the house he stops to light a cigarette and carelessly throws the burning match in a pile of rubbish beside the stairway. Instead of extinguishing the flames he allows them to spread, believing that this time he has made certain of the death of the heiress. Alternating scenes show the blaze shooting up to the attic where Pauline writhes helplessly on the floor, and Harry chasing about the country on horseback to find a trace of his lost sweetheart. A newspaper reporter also is trying to locate the heiress who came to grief in the balloon ascension. Harry and the reporter meet, and, attracted by the flames, hurry to the burning house, from which they drag the girl shortly before it collapses.

Safely out of this peril, Pauline fal's into another when she goes West to avoid newspaper notoriety. Hicks goes, too, and he pays a band of Western bad men to kidnap the girl and hold her captive. Languishing in a cave, from which the one exit is barred, we leave Pauline for another two weeks. Altogether, this is an excellent episode, very well produced and acted and replete with interesting incidents.

D.

"THE STAIN"

Six-Part Feature Made by the Pathe Company for Release by the Eclectic Film Company. Produced by Frank Powell from the Novel by Forrest Halsey and Robert H. Davis.

Stevens, later the Judge ..... Edward Jose
His Wife ..... Eleanor Woodruff
His Daughter ..... Virginia Pearson
The Political Boss ..... Sam Ryan
The Young Lawyer ..... Thurlow Bergen

The remark was overheard the other day that a six-reel picture was undoubtedly too long. This is undoubtedly true if the subject be not adequate to carrying that length. A two-reel subject is often only long enough for a one-reel length, but this subject of 6000 feet, if judged solely by the foregoing standard, might have advantageously occupied another reel.

The offering at the very start imprints the impression that the director knew exactly what he wanted, and set about in a deliberate and painstaking manner to get it. It bears the stamp of reality, just as the script bears the imprint of plausibility throughout. Through the action a thorough introduction is given to the audience, and then the scene shifts to allow of the complications of another generation. Again the action progresses in a thoroughly deliberate manner, with more action, until in the very last reel, utilising the situation that all has so finely led up to, it handles in one scene a really strong climax.

The cashier at the bank, his sleeves fringed with wear, determines to flee with funds belonging to the bank. To his wife he gives the alternative of going with him to success or staying behind and starving. She refuses to be a party to the theft and remains. She starves surely enough, and evicted, she finds refuge for the night with the Sisters of Charity. Her little girl likes to play with the other little girls of her own age in the orphanage, so the mother is finally persuaded to leave the little one with the Church. She leaves, again faints from hunger, loses the note which identified her in case she wanted to see her little girl and wanders to another city. The note being found by another outcast who is picked up dying of starvation, the wife is heralded through the news columns as dead.

In another city, under an assumed name, her husband has succeeded at law and is employed by the political boss. He makes love to the boss's daughter and, on reading of the death of his wife, marries the daughter. Then twenty years elapse.

The lawyer is now judge and his father-in-law offers him the governorship. In opposition to him is a young lawyer, whose pretty stenographer is the daughter who was left with the Sisters. The boss tries to bribe the lawyer not to write a series of articles against himself unsuccessfully. Then the boss has a telephone call sent to him from a tough dance hall that his younger brother is in trouble. He goes, and is bound by the gang that the boss had hired. The stenographer has followed, being in love with the lawyer, and by means of a police raid succeeds in freeing the young man, her employer.

The work of Eleanor Woodruff, first as young wife, later as old woman worn with her cares of years, was at every stage dramatic, impressive and thoroughly real. Edward Jose added to his already fine reputation in the part of the heavy lead, by a thoroughly malign and crafty characterisation of the absconding clerk and later the political ally of the boss. Probably the best work, and certainly the most entertaining, was that of Sam Ryan as the newly-rich political boss. Three flunkeys and an unaccustomed amount of ceremony set off to laughable distinction his rather plebeian manners and poor table customs. The comedian shows in his every action, and he gives to many scenes the necessary comedy relief. Thurlow Bergen is his vigorous and emotional self, while Virginia Pearson as the young girl has the conventional part of the lover, which she carries off well.

The stenographer is sent to buy a piece of jewelry as a present to her employer, the lawyer, and in the department store is accused of attempted thievery. This gives the boss the chance he wants and he insists upon the girl being brought to trial. In the meanwhile the girl happens upon her mother, who is working in the same town, and one of the nuns establishes the identity. The trial proceeds and, being called as witness for her daughter, she recognises the judge. He at sight of her falls dead of heart stroke. The jury finds the lawyer innocent.

"The Stain" is, with the exception of "The Perils of Pauline," the first American made Eclectic and initiates a series of features made in the Pathe studio for Eclectic.

F.

"MANON LESCAUT"

Adaptation of Abbe Prevost's Story Made by Herbert Hall Winslow. Produced in Six Reels by the Playgoers' Film Company.

Manon ..... Lina Cavalieri
Chevalier Des Grieux ..... Lucien Muratore
Pilas ..... Dorothy Arthur
Count De Bretigny ..... W. L. Abingdon
Abbe Tiberge ..... Charles Hammond
Lescaut ..... Frank H. Westerton
Rochfort ..... Henry Weaver
Synaulet ..... Frank Hardy
Edouarde ..... H. L. Winslow
Governor of St. Lazare ..... Walter Cecil

The first appeal of this picture lies in its presentation of the beautiful Lina Cavalieri, assisted by Lucien Muratore, a tenor well known to opera lovers; the second in the charm of a classic romance enveloped by the atmosphere of antiquity that French settings and correct costuming alone could create. The company visited Amiens, Paris, and Havre, and in, or near these places, practically all of the exteriors were photographed. Dark alleyways redolent of age, exquisite gardens, and pretty country roads twisting a course through green meadowland, are pleasing backgrounds for the enactment of the tragic romance of Manon and Des Grieux. And the appropriateness of the exteriors has been admirably duplicated by interiors staged in an American studio. Very satisfactorily they suggest the costly luxury of French mansions in the time of Louis XV.

In many respects "Manon Lescaut" is unlike the majority of feature photoplays of recent origin. There is no attempt at sensationalism, and spectacular thrills give place to highly artistic effects in photography and settings. Under the spell of Cavalieri's beauty an audience is not likely to complain because of the lack of dramatic "punches." As might be expected, both of the principals are given to the posturing methods of operatic acting, but the style is not necessarily incongruous in a picture of courtly days and manners.

As seen at the Republic Theater, the six reels of "Manon Lescaut" are divided into four parts. In the first we see the meeting of Manon and Chevalier Des Grieux at Amiens, and the upshot of their instantaneous love—a hurried flight to Paris, where they soon feel the pinch of poverty. Lack of funds and the machinations of the Count De Bretigny are responsible for their first separation. Des Grieux is virtually made a prisoner by his father and Manon is told that he left of his own accord.

Parts two and three show the struggles of the lovers to come together again, but brief moments of happiness are always ended by the Count, frequently aided by Manon's dissolute brother, a guardsman. Finally the girl is sent to New Orleans, and a stowaway on the same vessel is the faithful Des Grieux. But the new country brings fresh troubles, for the Governor's nephew pays unwelcome attentions to the beautiful foreigner. Once more Manon and her lover flee. Wandering about the woods without food, the girl dies, and with his sword, Des Grieux digs a grave for her final resting place.

Assisting the featured players in presenting this romance is a thoroughly competent cast carefully directed. It is a tastefully presented picture in every respect, the photographic merits of which are due to the skill of Camera Man Edward Horn.

D.

"THE GOOD-FOR-NOTHING"

Four-Part Feature Produced by the Essanay Company and Released June 8.

Gilbert Sterling "The Good-for-Nothing." ..... G. M. Anderson
Ralph Sterling ..... Ben Wilson
Gertrude Chapin ..... Miss Lorimer
John Sterling ..... Carl Stockdale
Mrs. Sterling ..... Evelyn Selbie
The Old Clerk ..... Victor Potel

The audience applauded at intervals and at the end of this picture, in a select theater on Broadway, which marks the successful re-entrance on the part of Broncho Billy—but not in that character this time—into the legitimate drama. That is to say, he has been so closely associated in the past years with the West and the character he created that it is a pleasure to see his work in a play of the conventional, although it must be said that he seems to bring the free and open of the Western locale into his Eastern part.

G. M. Anderson has for a vehicle in "The Good-for-Nothing" a four-reel mixture of comedy and pathos, and a better script

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G. M. ANDERSON
in
"THE GOOD-FOR-NOTHING"
(IN FOUR ACTS)

THIS is positively the most elaborate Comedy-Drama ever produced by our Western Company. The story pictures the life of a good-for-nothing son who made a failure of everything he tackled in the East. He finally settles in the West, and through a kind act, inherits a wealthy estate. It shows G. M. ANDERSON, both as a man of a large Eastern Metropolis, and as a man of the far and unsettled West.

Released only on June 8th and already dozens of letters have been received from Exhibitors congratulating us upon this successful feature.

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could not be reasonably asked for by any man. It is enjoyable comedy in places, those being principally the scenes in which Broncho—beg pardon, Mr. Anderson—are concerned, and there is Victor Potel, who gives an inimitable piece of work as the sad-eyed old clerk who has been with the firm for years.

The plot is one of filial duty. But the most amazing part of it, and one which will recommend it the most to the film-weary, is the fact that there is not the trace of a love motive. Think of four reels of pictures, outside of an educational feature, that does not include an embrace. It is a film for men only, with the parental duty as the underlying sober motive and the fun contributed by the characters.

The ne'er-do-well, G. M. Anderson, takes up the whole of the first reel in drinking. He does this with a great deal of realism. The result is that, after wearying all past patience, he is put out by his father and the sign on the glass office door is changed to read "T. Stillwell and Son," the "s" for the "Sons" being eliminated. The old bookkeeper is the only one who seems to regret his going. The second son, after several years, insists upon proceeding with a crooked deal, for which his father puts him out, and the sign now reads "T. Stillwell," with the "Son" eliminated. He goes into business with the other firm, and in the deal the father is forced to the wall. A touching scene between him and his old bookkeeper, and then the auctioning off of the house belongings takes place. The younger son turns him away from his house and the old couple are forced into the poorhouse.

The older son has meanwhile got prospered in the West. He is the bum around town, Goldfield being selected as the scene of his lack of action, and the frontier community is finely pictured in its cruder state. The signs about the walls of the different buildings deserve special mention for their originator. They spell an added amount of fun. Then an Indian is found with the smallpox, and his treatment at the hands of the cowmen would be cruelly rough were it not for the loafer. He proves his true stuff in getting for the Indian a square deal and medical attention. But the redskin dies and leaves his protector the deeds of his mining claim. This is the making of his sudden fortune, when he receives word of the shabby treatment of his parents by the younger brother. He hurries home, takes his parents from the poorhouse—the producers have visited a real poorhouse to get the proper locale—and then manages to crush the brother at his own game—the stock market. Later a reconciliation takes place, and the next morning the clerk arrives to find this legend on the glass door: "T. Stillwell and Sons—V. Potel, Gen'l Manager." With his droll way he carefully wipes the specks of dust from each separate letter of the last name on the glass door. And the audience laughs in sympathy.

Among the best work, besides that already mentioned, was that of Carl Stockdale as the father and stock broker. To a paternal dignity and later that of a broken-down man, he added a repression in the stock ticker scenes that is rarely seen.

F.

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"THROUGH THE FLAMES"

Two-Reel Feature Produced by the Kalem Company for Release June 24. Staged by Robert Vignola from the Script by Mrs. Owen Bronson.

Donald Hall, millionaire ..... Guy Coombs
Marion, his wife ..... Alice Hollister
Milly, victim of circumstance ..... Marguerite Courtot
Rogers, her father ..... Henry Hallam
Humphries, scoundrel ..... Harry Millarde
Milly's Baby ..... Baby Young

A very capable cast, a director with an eye for pretty pictures and a realistic fire scene have made out of an average scenario a picture worth while.

The millionaire, absorbed in business—he is a very young millionaire—warns his wife to cease her intimacy with the other man. At a roadhouse dinner the establishment burns to the ground, and the wife, afraid to face her husband, flies with the other man to Europe. Here she tires of him and after a year or more returns. Her husband, believing her dead, a purse bearing her name having been found in the ruins of the fire, has wandered into the country in search of rest, met a charming young girl and "married" her.

The work of Alice Hollister as the wife is, as ever, most commendable. While not gifted with the ingenue type of expression, her every effort in the other direction is rewarded with success. She at all times holds the entire attention during her stay upon the screen. Guy Coombs is the prepossessing lead; Henry Hallam the rough, gaunt-looking father of the young girl whom fate ordains that Hall shall meet.

The wife returns to her husband, not knowing that he has "married" again, and the young girl swoons. The husband refuses to have anything to do with the returned wife, while the father will not allow the man to see the girl he has so unintentionally wronged. A child is born and the mother dies. The man returns to commit suicide at the spot he met the girl, and a little figure in a nightgown comes along the road at night in search of the doll she left on the bridge. She is clasped in her father's arms.

F.

WEBSTER CULLISON
AMERICAN-ECLAIR DIRECTOR
Release—Her Cross Lay
Coming—The Stirrup Brother
LUCIE K. VILLA, LEADS
MANAGING DIRECTOR, WESTERN BRANCH
YUCCA, ARIZONA

FRANK POWELL
Producer of Features **Pathé Frères**

Edwin August
Featured in
The Edwin August Feature Film Co.
Hollywood, California

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN PHOTOPLAYS

EDGAR JONES
PRODUCES—LEADS
LUBIN PHOTOPLAYS
Release: The Struggle Everlasting—A Picture—June 22, '14

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

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LEADS

ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT TO DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

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MICHAEL STROGOFF—5 Parts

Mrs. Stuart Robson

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SELIG CO.
PACIFIC COAST STUDIO

EDNA PAYNE
INGENUE LEADS
Western Eclair Co., Tucson, Ariz.
Direction of Webster Cullison

JESSIE STEVENS
Character Comedienne
Edison Studio New York

LICENSED FILMS

Midday or Midnight (Melies-General, June 9).—A slight wisp of a story put up with good acting and finished direction and all its attributes. One thing is certain, there is no embarrassment about ending the story; it stops abruptly. Winky Willy is the mischievous mite, who contrives to send the servant girl's sweetheart a note to come at midday instead of midnight when she expects him. The ensuing complications furnish the fun. Begins the reel with A Taxi to Fortune. F.

Labor Demonstration in Hyde Park, London (Kalem, June 10).—The I. W. W. in a London protest is shown at an open-air meeting; also the launching of an English dreadnought, and coaching in Hyde Park. Linked with An Elopement in Rome. F.

Eve's Daughter (Vitagraph, June 8).—Whatever might be said of the vital gripping power that this one-reel play lacks, it will remain unsaid in view—view is correct—of the charms—charms is also correct, and are on view as well—of Lillian Walker. This dimpled actress takes her place in a cast that is well-formed, as far as she is concerned. The scenes in which she poses as the artist's model, are cloies upon the verge of the shocking to the captious, but also lend the play its strongest interest. Nellie Young is the author of the story, and Wilfrid North the director. With Miss Walker in the cast are Rae Hitchcock, Earle Williams, Rose Tapley and Mathilde Jensen. Lillian is the artist's model, who escapes all the happenings for she is taken sick suddenly while posing and the classic raiment is in jeopardy—but she recovers quickly and goes to the country to recuperate only to meet a millionaire, who marries her. Restores home happiness. Then the same sculptor who has won the commission to sculpt the statue, "Eve's Daughter," insists that she is the only one who can fill the part. So threatening her with exposure of her past he compels her to pose again. The husband sees the statue, and suspects her, but she proves her honesty, and the reel ends happily. F.

Fire! Fire! (Lubin, June 6).—This is a short slapstick comedy about nothing in particular. The principal character is finally stood in the way of a stream of water from a hose. This usually brings a laugh, and that is why E. W. Sargent used it. Bill Bowers, Harry Lorraine, George Welch, and Kate Mills are the cast, with J. T. Hevener as the producer. Linked with The Female Cop. F.

The Female Cop (Lubin, June 6).—This concerns the doings of a woman who was appointed policeman, but there is an almost total absence of plot and few laughs. She arrests three prisoners, but the judge discharges them, whereat she becomes peeved. D. Hotaling is the producer, with Mae Hotely, Julia Calhoun, and Babe Hardy in the cast. Linked on a length with Fire! Fire! F.

Hearst-Selig News Pictorial, No. 39 (June 8).—More pictures of the *Vanitie* and *Defiance*, two of the contenders for the cup races; the fleeing of Dr. Urrutia, the quondam adviser of Huerta; a real scrap of the suffragettes with the London police, in which one man succeeded in handling a mob of women; the beginning of an overwater service by means of flying boats between 'Frisco and Oakland; the challenging British Polo team; the dead from the *Empress of Ireland* arriving in Quebec and the bodies at the morgue; and, lastly, in contrast to the rather gruesome pictures of the dead, the recent baby parade at Atlantic City, N. J., in which the smiling youngsters brought out a few chuckles of sympathy from the audience. It is an interesting and diversified selection of news pictures well photographed. F.

The Ethics of the Profession (Biograph, June 8).—Although well staged and finely executed before the camera this one-reel drama fails to grip the vital attention because of weak construction. There are scenes a-plenty with forceful action behind them, and no amount of expense has deterred the producers in their attempt to give it the proper thrill as when the real auto went toppling over a twenty-foot rock cliff and smashed to splinters at the bottom. The next scene, of course, showed the son who ran off with the doctor's wife lying inert under the machine. His father, meanwhile, has refused to extend the "margin," for the doctor with whose wife the young fellow eloped. This, in spite of the fact that the two men were college chums, and that the broker induced the doctor to invest in a worthless security. The doctor now refuses to go to the rescue of the son, using his knowledge where the other man used his control of capital but a few minutes before. However, an appeal to the doctor on the side of the ethics of the profession wins him over, and he rushes over too late to save the dying son. His wife begs forgiveness, and the broker is minded to allow a further extension of margin. Pictured with the finest art of the camera man it nevertheless fails to rise above the mediocre. F.

The Voice of Silence (Edison, June 9).—You would never recognize Mabel Trunnelle in this one-reel drama. She takes the part of the deaf and dumb daughter of one of the poor whites down South, and gives the character a simple, trusting, even stupid appearance that will make it hard to recognize her in, say, one of the war-time dramas. She goes adrift in a rowboat, and floats to the lighthouse island, where the operator gives her dry clothes and a pair of oars. She comes again, and the film turns out to be this simple love story, with the exception that during one of her visits she is the means of catching, with the wireless which he has taught her to use, a trio of crooks for whom there is a large reward. Alice Washburn, Bigelow Cooper, Arthur Housman, Anne Leonard are in the cast, which was directed by Richard Ridgely from his own script. F.

The Tango in Tuckerville (Edison, June 8).—With a comedy of the more refined type written by Charles M. Seay, and with Mr. Seay himself as the director, there is every promise with the opening of the one-real comedy that it will dance prettily through the thousand feet, which it does. Always at home in the rural comedy Frank A. Lyon, May Abbey, Dan Mason, Nellie Grant, William West, Ida Ward, Miriam Nesbitt, Bliss Milford, Marie La Mana, and the juvenile, Ricard Peer, under his able lead take on unusual comic aspect. The city manicurists come to Tuckerville and open a shop. All the men stand in line to have their finger ends polished; the sewing bee does some animated bussing. As a result, they hire a teacher of the latest dances, and will admit no men over twenty-five. To counteract this, the manicurists give dancing lessons at which no ladies over twenty-five are admitted. The local ladies have to come and yank their husbands away. Then an affair is given, at which all men are requested to dance with their wives. F.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE McCLOSKEY — SCENARIO EDITOR
The Drug Terror (5 Parts)
The Changeling (3 Parts)
Officer Jim (4 Parts)
Adaptations—Coming, The Wolf
The Daughters of Men (5 Parts)

GEORGE W. TERWILLIGER — Author—Producer
The Country Girl
The Lie
Produced—The Debt (3 Parts)
The Changeling (3 Parts)
Three Men and a Woman (3 Parts)

ROMAINE FIELDING — Author—Actor—Managing-Director Colorado Springs, Colo.
The Fighting Blood (3 Parts)
A Man from the West (3 Parts)
The Horrors of War (5 Parts)
In preparation—The Battle of Gettysburg
Comedy—4 Parts

CLAY M. GREENE — 15 Photoplays
The Klondike Bubble (2 Parts)
The Trunk Mystery (3 Parts)
In Preparation—The Patsy Bolivar Series of
Through Fire to Fortune or The Sunken Village (5 Parts)

HARRY CHANDLEE
The Price
Coming Releases—The Bomb (2 Parts)
The Stroke of Fate (3 Parts)
As We Forgive Those (3 Parts)

SHANNON FIFE
The Question and Answer Man (3 Parts)
The House of Darkness (3 Parts)
Kiss Me Good Night (2 Parts)
The Living Fear (2 Parts)
The Struggle Everlasting (3 Parts)

EPES WINTHROP SARGENT
Feeding Fannie's Father
Nice Nursey—It's a Shame
Tough Luck—He Was Bad
Brown's Big Butler
While Aunty Bounced—Long May It Wave—Who's Boss

EMMETT CAMPBELL HALL
The Shadow of Tragedy (2 Parts)
Who Seeks Revenge (2 Parts)
A Practical Demonstration
A Matter of Record
In Preparation—Prisoners of Conscience—Multiple Reel Feature

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS
Martha's Rebellion
A Lady of Spirits
When the Men Left Town
NEXT—The Basket Habit—June 22

WALTER EDWIN
The End of the Umbrella
A Tight Squeeze
A Night of Terror
NEXT—Daily Plays Detective—June 27

GEORGE A. LESSEY
An Alaskan Interlude
His Sob Story—2 parts
The Mystery of the Amsterdam Diamonds
NEXT—The Mystery of the Fadeless Tints—June 20

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THE MAN IN THE MOON
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VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"FATHER'S FLIRTATION"

"THE CRIME OF CAIN"—Drama — **Monday, June 15**
His jealousy and anger lead to his being accused of treachery. The wife of the guilty man establishes his innocence. JAMES MORRISON and DOROTHY KELLY in the leading roles.

"A WAYWARD DAUGHTER"—Drama in Two Parts — **Tuesday, June 16**
She has her own way and penitently acknowledges her mistake. She is glad to accept the love and protection she had haughtily rejected. NORMA TALMADGE, VAN DYKE BROOKE and SALMAN MAYUS are the principals.

"THE LADIES' WAR"—Comedy — **Wednesday, June 17**
It is settled through the services of a colored maid, who turns the tide of battle in favor of her mistress. Her victory is hailed amid loud applause and much laughter. CISSY FITZ-GERALD is the lead.

"ONLY A SISTER"—Drama — **Thursday, June 18**
She is worth two of the ordinary kind. Her daring ride in the face of danger saves her brother from his enemy. His repays her by following her good advice. MARGARET GIBSON, ALFRED VOSBURGH, GEORGE HOLT and GEORGE KUNKEL are the cast.

"THE PERSISTENT MR. PRINCE"—Comedy — **Friday, June 19**
He won't take No for an answer. He keeps the young lady up in the air until she says Yes. He was persistent, she can't help loving him. LILLIAN WALKER, WALLIS VAN, ANTONIO MORENO and EDWINA ROBBINS are the cast.

"FATHER'S FLIRTATION"—Comedy in Two Parts — **Saturday, June 20**
Bunny eludes his wife's vigilance and has a hard time eluding her detection. He gets under the bed and into a wardrobe. The way he gets out of it all is great. JOHN BUNNY and FLORA FINCH are both in it.

SIX A WEEK

"MARIA'S SACRIFICE"—Drama	Monday, June 22
"THE PASSING OF DIANA"—Two Part Drama	Tuesday, June 23
"THE BEAR FACTS"—Comedy	Wednesday, June 24
"HAPPY-GO-LUCKY"—Comedy-Drama	Thursday, June 25
"THE OLD MAID'S BABY"—Comedy	Friday, June 26
"HIS WIFE AND HIS WORK"—Drama in Two Parts	Saturday, June 27

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

Broadway Star Features, Surpassing All Previous Vitagraph Achievements
Dont Forget "MR. BARNES OF NEW YORK"
and "LOVE, LUCK AND GASOLINE"

Coming—"CAPTAIN ALVAREZ," released through the General Film Company, by arrangement with the Broadway Star Features Company

THE VITAGRAPH COMPANY OF AMERICA — E. 15th Street and Locust Avenue, Brooklyn, N. Y.

REVIEWS OF LICENSED FILMS

Captain Kidd, the Bold (Biograph, June 9).—A short, hopeful burlesque with the accent rather on the burlesque with its rough-and-tumble sports, and the chase with the cut-out pictures that make the characters travel all the faster. A superbrilliance of photography is one of its most attractive features. The bold Kidd woos the widow roughly away from the other suitor. But when he finds out her domineering spirit, he gladly allows the other to win her back. Pirates in full regalia lend it color. Starts the dim with In the Nick of Time. F.

In the Nick of Time (Biograph, June 9).—Another short farm of satire burlesque, the ridicule being directed at the two ferocious tramps that try to rob the bank, and are confronted by the daughter of the sheriff, who keeps the peace while her sire plays poker. Her lover, the bank watchman, comes to the rescue, and all turns out well. The skit is well handled both from the camera and director-ship standpoint. It brings out many hearty laughs. F.

Rose o' My Heart (Selig, June 6).—While the author, Malcolm Douglas, has the requirements of a one-reel scenario readily at his command, he has failed to establish any great suspense or to grip the imagination with any strong scenes. The play marks the entrance of Thomas Santschi into the producing ranks, with himself, Miss Castle, Lucius Orth, Frankiyn Hall, and Roy Watson in the cast. The spirit of the play tends toward heart interest, where the bookkeeper is unjustly sentenced to jail and emerges twenty years later to find his daughter a young lady. She returns to become engaged due to the jail-shadow that hangs over the family. Her lover takes the father into business, and he is sent to the same bank to repair the safe. The dishonest bookkeeper who stole the money is now president, and he quails at the sight of the man he wronged. He stumbles back into the safe, which locks upon him. He is extricated in a dying condition, and confesses his past misdeeds. F.

Broncho Billy's Duty (Essanay, June 6).—Instead of the usual horsemanship, Billy —(G. M. Anderson—finds himself a minister and a doctor in one. This is a very practical arrangement, as it turns out, for the patient dying, she is buried at once, and the minister-ex-doctor reads the burial service. This combination of professions also has other advantages which are extraneous to the criticism of the reel, which is that it is an average release of its kind, with Marguerite Clayton and Carl Stockdale in the cast. The relationship is hardly well established, as entire lack of explanation may account for this. The minister's wife elopes with another man. He is about to kill him, when the words, "And never forget your duty to God," occur to him. This is the spirit of the play from then on. Because he is later called on to treat his dying wife, and later to bury her. There he casts aside his ministerial self and grappling with the brute whose abuse and neglect killed her. The words appear again on the screen, and he desists. F.

Molly, the Drummer Boy (Edison, July 4).—The novel of the same name by Harriet Comstock is well known. Also there is a delightful cast, in this one-reel adaptation, but principally in the dainty person, the charming slight Viola Dana, is the picture pleasing? Others in the cast are John Sturgeon, Mac Williams Boehtel, Yale Boss, Charles Ogle and Augustus Phillips. With such a bewildering maid at the helm, and with a wealth of material and scenes from which to select, it is a pity that more space has not been given to the story. Washington, as presented by Mr. Ogle, is a very affable gentleman, indeed. The director is Richard Ridgely. The girl determines to follow her father, who has joined the Revolutionary army, and with her drum is allowed to enlist. She finds her father a drunken deserter, the later marries the army surgeon, who cures her wound. This diminutive actress charms whatever part of the film she occupies. Here is a triumph in spite of a fragmentary story. F.

The Pie Eaters (Lubin, June 9).—A simple plot and background that is set off with good acting, the whole forming a rather funny cross-cross love match between two men and two girls. It is all a-jumble, but reproduced with clearness as to the photography. C. B. Jones is the author, with J. T. Haverty as the director. Mae Hotely, Marguerite Na Moyer, Harry Lorraine, and Ray Byron are the principals. Split with He Wore a Wig. F.

He Wore a Wig (Lubin, June 9).—Just to show what we laugh at, E. P. Sargent has written this short scenario about nothing in particular, and secured a lot of laughter out of it. It is well staged by A. Heisling, who has in his cast Jim Lorentz, Julia Calhoun, Frances Ne Moyer, Bill Bowers, and Raymond McKee. The plot seems to have been that the elderly man wore a wig, which the young girl who did not want to marry him pulled off to his undoing, for then he was compelled to marry the old woman. Linked with The Pie Eaters. F.

Bombarded (Selig, June 12).—The plot in this half-reel subject is just sufficient to provide an excuse for the hold-up and consequent flight of Professor McSwat, the inventor of a powerful explosive. His daughter and her sweetheart disguise themselves and waylay the aged professor when he is out for a stroll in the woods. That is about all there is to the farce in which Julia Walters and Edith Johnson appear. It opens a reel with Doc Rak's Zoo. D.

Doc Rak's Zoo (Selig, June 12).—A giraffe with an extraordinarily long neck figures prominently in this installment of Hilton Smith's Snippetts. The drawings are clever, and some of the speeches placed in the mouths of Mr. Smith's creations, human and otherwise, are calculated to draw laughs. On the reel with Bombarded. D.

Claim Number Three (Lubin, June 12).—In this Western drama we have the familiar situation of a prospector dying soon after he has staked out a rich claim, death being due to the villainy of a less fortunate rival. Among Clif'on's effects is a note addressed to his son, naming Lafe Brown as his murderer. Many years later the son, Dick, has become Brown's secretary and the sweetheart of Dorothy Brown. He plans an artistic revenge to follow up a communication telling Brown that when he encounters the Number Three his moments of life are few. After mailing the note, Dick relents and fear of impending danger kills him. This rather ordinary story is well enough acted by Dolly Larkin, George South, Frank Brouge, and L. C. Shumway. D.

KALEM'S FIVE-A-WEEK

THE FLAW IN THE ALIBI

A Two-Part Detective Story—Featuring Helen Holmes

Just as young Randall is about to be imprisoned on a burglary charge, the office chief discloses the real criminal.

Released Monday, June 29th — **1, 2 and 3-Sheets that Stand Out**

THE WIRE CHIEF'S REWARD

How he captures a pair of highwaymen after an exciting motorcycle chase, will hold your patrons spell-bound.

Released Tuesday, June 30th — **Supers 1 and 3-Sheets**

Scene from "THE POLITICAL BOSS"

The Third Feature of the Alice Joyce Series is "THE WEAKLING," released Monday, July 6th. Issued through General Film's REGULAR SERVICE. See July Kalem Kalendar for story.

THE FATAL PORTRAIT

A Two-Part Drama
Featuring Irene Boyle

Stabbing at the portrait of the girl whom he thinks false, the artist wounds her rival who is hiding behind the canvas.

Released Wed., July 1st — **Striking 1, 2 and 3-Sheets**

FLEEING FROM THE FLEAS

How fleas break up a society dance, makes this Marshal Nielan comedy humorous.

(On the same reel)

TROOPING THE COLORS

Superb views of the Life Guards' maneuvers before Britain's King and Queen.

Released Friday, July 3d

THE POLITICAL BOSS

The newspaperman's rescue of the boss's victim from a burning building, one of the incredible incidents.

Released Sat., July 4th — **Attractive 1 and 3-Sheets**

KALEM COMPANY — 235-239 W. 23d Street, NEW YORK

REVIEWS OF FEATURE FILMS

"THE SHOW GIRL'S GLOVE"

Two-Part Offering by the Kalem Company, Featuring Alice Joyce. Produced by Robert G. Vignola. Released June 22.

Mary Hampton ..... Alice Joyce
John, her husband ..... John B. Mackin
Dick, his brother ..... Harry Millarde
Stella Desmond, show girl ..... Alice Hollister
Rosie ..... Marguerite Courtot

Strong scenes and complications that hold the suspense at all times are the keynotes to this two-part drama. While it is a bit fortuitous in parts, that is not extraordinary in this day of a plenitude of plots. With this slight criticism excepted, there is nothing but praise for "The Show Girl's Glove."

The show girl is engaged to the younger brother of the broker. The news leaks out and the broker puts detectives on her trail. He shows the bad report to his younger brother, who is in business with him, and the disillusioned boy breaks off the relations over the telephone. The girl, however, rushes to the office, prepared to try her fascinations in a last plea, and the older brother leaves them in the office to talk the matter over. A little later she leaves the building alone and comes back a few minutes later with a policeman, to find the older brother leaning over the dead body of his younger brother. In the struggle she stabbed him, but the police think, and she swears to it, that the older brother stabbed him. He is led to prison, while his wife undertakes the task of finding the culprit.

Alice Hollister takes most of the work. Alice Joyce is always pleasing in appearance and artistry as well. The cast altogether is an All-Kalem-Star one and, aided by good sets, takes a commanding part in the production. The wife discovers a glove in the office, and through a ragpicker's daughter, a friend of hers, finds the other, all blood stained. With the pair she confronts the show girl, after she has secured a position in her employ as maid. Detectives in the next room question the guilty girl before she has had time to recover from the shock of seeing the telltale gloves before her. P.

NEW KLEINE FILMS

"The Naked Truth"

Drama in Five Parts, Featuring Mlle. Lyda Borelli.

Under the title of "La Femme Nue," Henry Bataille wrote a triangular love story of artistic Paris, which later reached the stage with "Dame Nature" for its name. The second metamorphosis brings an emotional film drama, Parisian to the core and highly seasoned with the warm spices of temper, temperament and a quite dominant love. Each member of the audiences at the Candler Theater, where the film is being shown to the tune of an orchestra under the sympathetic direction of Modest Altschuler, may seek for himself the significance of the title, "The Naked Truth." It is a striking title and in some ways this is a striking picture; beyond that one may be excused for missing the connection between the two.

Exotic seems just the word to describe the tone of the production. The people are all more or less the warm-blooded product of artistic hot houses, and they live in colorful surroundings. The women are ultra in their gowns and behavior; the men think of nothing but love and art. An emotional thunderstorm is on the horizon at the opening of the story, and with rumblings and flashes it approaches until Mlle. Borelli is ready to drop the dramatic thunderbolt. She does it with loosened hair falling over her shoulders and covering her back, left unprotected by a startling evening gown. There is nothing in the line of emotional pyrotechnics that Mlle. Borelli overlooks and the audience is properly thrilled, because it is watching the work of a really accomplished actress and a beautiful woman. No one will accuse her of hiding her feelings under a cold reserve.

To start at the beginning, we first meet Lolette (Mlle. Borelli) when she is a model for Bouchard, a middle-aged artist, who never has "arrived." His friend, Pierre Bernier, a younger artist of greater talent, takes a fancy to the girl and persuades Bouchard to release her. They marry; soon Pierre is taken ill, and Lolette, the personification of devotion, struggles bravely to stretch their limited resources over the lean months. Finally she poses for Princess Dupont, adds to their income and sees Pierre safely through his illness. All goes well until the young artist wins the grand prize at the salon. Away from the Latin Quarter and the owner of a mansion on a fashionable boulevard, Pierre becomes the pet of society women.

The emotional thunderbolt previously mentioned comes when Lolette finds Princess Dupont in the arms of her husband. After showing very plainly what she thinks of the affair, she is ready to forgive; but everybody else concerned has decided on a divorce, so nothing remains but for Lolette to agree. Then she goes home and shoots herself, but the wound is not fatal and in the end she returns to the ever faithful Bouchard.

The same old plot, perhaps, but at least it is not produced in the same old way. Some of the photographic effects are pleasantly novel, the settings are perfectly in keeping with the story and the acting is always marked by dramatic power. Mlle. Borelli alone is well worth seeing.

"Pierrot, the Prodigal"

Three-reel Adaptation from the Opera of the Same Name, Featuring Mlle. Francesca Bertini.

The recognized conventions of motion pictures do not apply to this production. In the accepted meaning of the term, it is not a photoplay; rather it is photographed pantomime set to music. It is probably the nearest approach to opera on the screen yet made, and as such is certain to delight lovers of good music as well as admirers of artistic pantomime. The score is delightful. It is bright, varied orchestration, with occasional touches of humor that add materially to the charm of the action on the screen. In fact, the orchestra under Conductor Altschuler is such a large part of this production that it is not pleasant to think of the picture facing the accompaniment of less skillful musicians. As presented at the Candler Theater, "Pierrot, the Prodigal," is unique and charming, whatever may be its fate in houses of fewer pretensions.

The pantomime of all of the players is stage pantomime pure and simple, and in the entire three reels there is not a subtitle. The story is clear enough and the acting sufficiently illuminating to make printed explanations unnecessary. The sets, comparatively few in number, are extremely pretty, and in every respect the atmosphere of whimsical, pantomimic opera has been preserved. Louisette, a milliner's girl, succumbs to the wiles of the charming Pierrot, who after a time transfers his affections to the winsome Pilpa. Louisette is broken hearted, but she waits long years and forgives the wandering lover when he returns, penitent and miserable. Such is the framework for this delightful oddity, finely acted and photographed. D.

IN THE PICTURE ALICE JOYCE'S BROTHER-IN-LAW WAS MURDERED; AS THE MAID SHE IS ACCUSING ALICE HOLLISTER OF THE CRIME.

A Scene from "The Show Girl's Glove," One of Kalem's Alice Joyce Series.

MAUDE FEALY

pictures have unquestionably been the biggest winners of the year in Canada and this has been unquestionably admitted even by the General Film exhibitors, so you can realize to what an extent your pictures draw.

[Signed] J. BOOTH, Mgr.
Mutual Film Corp. of Canada.

NEW ROCHELLE
NEW YORK

FEATURES ON THE MARKET

General Film Company

Strongheart. Three parts.
The Good-for-Nothing (Essanay). Four parts.
The Billionaire (Bio.-K. and E.). Three parts.
Mr. Barnes of New York (Vitagraph). Six reels.
Love, Luck and Gasoline (Vitagraph). Three reels.
The Fatal Wedding (Bio.-K. and E.). Three reels.
Classmates (Bio.-K. and E.). Three reels.
The American Soldier (Selig). Three reels.
Mongrel and Master (Essanay). Three reels.
The Wolf (Lubin). Five reels.
The Curse of Greed (Melies). Five reels.
The Thumb Print (Melies). Four reels.
The Treasure of Abbar Rahman (Pathe). Four reels, June 15.
Sport and Travel in Central Africa (Pathe). Five reels, June 1.
Facing the Footlights (Pathe). Three reels.
A struggle for life (Pathe). Five reels.
The Ironsiders (Lubin). Five reels.
A Militant Suffragette (Pathe). Five parts.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels.
A Million Bid (Vitagraph). Five reels.
Gentleman Gracious (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
Terminal (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Petersham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.

Mutual Film Company

The Spoilers.
The Wrath of the Gods. Five reels.
Home, Sweet Home (Griffith). Six reels.
Battle of Torres.
Life of General Villa.
Lunar the Secretary (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (B. & M.). Four reels.

Eclectic

Faithful Unto Death. Four parts.
The Tempting of Justice. Five parts (colored).
The Stain. Six reels.
Glints White Sea Four.
The Hand of Destiny. Four reels.
War is Hell. Four reels.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Pauline. Three reels. Serial.
Napoleon. Five reels.
The Beckoning. Four reels.

Paramount

Black Nissen. Three parts.
The White Lie. Three reels.
The Onion Smugglers. Three reels.
The Staircase of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Pantomas.
The Better Man. Three reels.

Famous Players' Film Company

One of Our Girls. Four parts. June 10.
The Ring and the Man. Four parts.
A Woman's Triumph.
The Port of Missing Men.
The Brute. Four reels.
The Redemption of David Corson. Four reels.
Tess of the Storm Country. Five reels.

Marion Leonard Features

Mother Love. Six reels.
Judgment.
The Awakening of Donna Isella. Three reels.
The Rose of Yesteryear. Three reels.

All Star Company

The Jungle. Five reels.
In Missouri. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.

Life Photo Film Corporation

The Greyhound. Five parts.
The Barber's Daughter.

Stellar Photoplay Co.

Forgiven; or, The Jack of Diamonds. Six reels.

Vitagraph-Liebler Feature Company

The Christian. Controlled in New York, Massachusetts, Connecticut and Rhode Island by E. W. Leach, 110 West Fortieth Street, New York City.

Progressive Motion Picture Co.

The Master Craftsman. Five reels.

Mohawk Company

Hearts of Oak. Five reels.

Nonpareil Feature Film Co.

The Line-Up at Police Headquarters.

Broadway Picture Producing Co.

The Trail of the Lonesome Pine. Five reels.

Rama Films, Inc.

Thou Shalt Not. Four parts.

Popular Plays and Players

Michael Strogoff. Five parts.

LICENSED FILM RELEASES

Monday, June 22.

(Bio.) Song of Sunny Italy. Dr.
(Edison) The Basket Habit. Com.
(Kalem) The Show Girl's Glove. Two parts. Dr.
(Pathe) Max, the Magician. Com.
(Pathe) Historic St. Cloud. Tr.
(Selig) Me an' Bill. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 33.
(Vitz.) Maria's Sacrifice. Dr.

Tuesday, June 23.

(Cines) A Midnight Guest. Two parts. Dr.
(Edison) A Foolish Agreement. Dr.
(Ess.) The Countess. Dr.
(Kalem) The Conductor's Courtship. Com.-Dr.
(Lubin) Nice Nursery. Com.
(Lubin) Brown's Big Brother. Com.
(Melies) A Good Time Spoiled. Com.
(Pathe) Glacier National Park in Winter. Edu.
(Pathe) The Marmot. Edu.
(Selig) The Servant Question Out West. Com.
(Selig) Doc Yak and the Limited Train. Com.
(Vitz.) The Passing of Diana. Two parts. Dr.

Wednesday, June 24.

(Edison) The Mysterious Package. Com.
(Edison) On the Ice. A Demonstration of Fancy Skating at Wengen, Switzerland.
(Ess.) The Epidemic. Com.
(Kalem) Through the Flames. Two parts. Dr.
(Lubin) The Greater Treasure. Two parts. Dr.
(Melies) Mother. Dr.
(Pathe) Pathe's Weekly, No. 42, 1914.
(Selig) Rosemary's Sister. Dr.
(Vitz.) The "Bear" Facts. Com.

Thursday, June 25.

(Bio.) The Ragamuffin.
(Ess.) Sophie Finds a Hero. Com.
(Lubin) The Candidate for Mayor. Two parts Dr.
(Melies) A Peculiar Inheritance. Com.
(Selig) Hearst-Selig News Pictorial, No. 34.
(Vitz.) Happy-Go-Lucky. Com-Dr.

Friday, June 26.

(Edison) The Man in the Street. Three parts. Dr.
(Ess.) The Chasm. Two parts. Dr.
(Kalem) An Elopement in Rome. Com.
(Kalem) Labor Demonstration in Hyde Park London. Top.
(Lubin) A Practical Demonstration. Dr.
(Selig) The Captain Chair. Dr.
(Vitz.) The Old Maid's Baby. Com.

Saturday, June 27.

(Bio.) Ribbons and Boxing Gloves. Com.
(Ess.) A Spanish Cousin. Com.
(Edison) Daily Plays Detective. Tenth of the Daily of the Dailies Series. Dr.
(Ess.) Broncho Billy's Jealousy. Dr.
(Kalem) The Grim Gambler. Dr.
(Lubin) Who's Boss. Com.
(Lubin) His Sudden Recovery. Com.
(Melies) A Shadow on the Wall. Two parts. Dr.
(Selig) The Right to Happiness. Dr.
(Vitz.) His Wife and His Work. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, June 22.

(Amer.) The Painted Lady's Child. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mut.) Our Mutual Girl, No. 25.

Tuesday, June 23.

(Beauty) The Tale of the Tailor. Com.
(Maj.) The Burden. Dr.
(Than.) For Her Child. Two parts. Dr.

Wednesday, June 24.

(Amer.) Blue Knot, King of Fois. Dr.
(Broncho) Desert Tokens. Two parts. Dr.
(Mut.) Inez's Night Out. Dr.

Thursday, June 25.

(Domino) Frontier Mother. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual Weekly) Number 75.

Friday, June 26.

(Kay-Bee) The Voice at the 'Phone. Part Two Two parts. Dr.
(Maj.) The Idiot. Dr.
(Princess) Professor Health. Com.

Saturday, June 27.

(Keystone) (Title not yet announced.)
(Mut.) The Broken Barrier. Two parts. Dr.
(Royal) A Hasty Exit. Com.

UNIVERSAL FILM RELEASES

Monday, June 22.

(Imp) Papa's Darling. Com.
(Sterling) The Flirt. Com.
(Victor) The Silent Witness. Two parts. Dr.

Tuesday, June 23.

(Crystal) In Wrong. Com.
(Gold Seal) Lucille Love, The Girl of Mystery. Series No. 11. Two parts. Dr.
(Universal Ike) Universal Ike, Jr., Is a Case on the Doctor. Dr.

Wednesday, June 24.

(Eclair) Dead Man's Tales. Three parts. Western Dr.
(Joker) Willy Wairus, Detective. Com.
(Nestor) The Den of Thieves. Dr.
(Univ.) Animated Weekly, No. 120.

Thursday, June 25.

(Imp) The Skull. Two parts. Dr.
(Rex) The Woman in Black. Dr.
(Sterling) The Crash. Com.

Friday, June 26.

(Nestor) Sophie of the Films. Series No. 4. Com.
(Powers) The Love Victorious. Two parts. Dr.
(Victor) The Slaver's Romance. Dr.

Saturday, June 27.

("101" Bison) The Old Cobbler. Two parts. Western. Dr.
(Joker) Love and Electricity. Com.

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LICENSED FILMS

The Doctor's Mistake (Selig, June 10).—A story so plainly improbable as this one is hardly likely to impress an audience. When Dr. Caverly's dance requires headache tablets, he sends a remedy, and, later, owing to a change in the position of his medicine bottles, believes he has given her bichloride of mercury by mistake. Going to Alice's home, he sees crape on the door, concludes that the girl is dead, and then disappears in search of a wandering patient. As a matter of fact, the crape was in memory of Alice's mother, some time later Dr. Caverly, who is begging food from door to door, saves his former fiancee from a burglar, and discovers the unfortunate mistake that has kept them apart for so long a time. In the end, one is again in possession of the other. Harold Vosburgh created the part of the doctor, and Vera Hamilton appears too young to be the mother of a fully matured woman. Adrienne Kroell is satisfactory as Alice. Under the direction of Oscar Eagle the picture was carefully staged and photographed. D.

The Accomplished Mrs. Thompson (Vitagraph, June 11).—Mrs. Thompson of this picture is a married woman, who, owing to a disagreement with her husband, becomes housekeeper for a young couple. On her return from Europe, Betty is welcomed to her new home by Mrs. Thompson, who assumes all the air and graces of a hostess. She won't leave the young people to themselves, and Girts is obviously with Dick that Betty has ample cause for jealousy. Presently Mr. Thompson appears, and takes his wife home, whom she belongs. Such is the framework of a satisfactory comedy, directed by Wilfred North and acted by Clara Fitz-Gerald in the title-role, and Antonio Marono and Lillian Walker in the parts of the angered couple. D.

Eugenics at the Bar "U" Ranch (Selig, June 9).—A eugenic marriage is the wedding of two over-healthy books" is the author's—W. H. Wing's—contribution to our knowledge of eugenics. That and a number of other printed explanations help the humor of what is one hundred per cent. offering of fun. It varies from moments of quiet humor to explosions of mirth. Farnum is the producer, with Dick Crawford, Barney Furey, Peter Cunen, and Charley Wheelock in the cast. The photography is of the clearest, and sees the prairies and the rounded buttes as setting. The eugenic faddist arrives at the ranch, determined to find a eugenic mate among the healthy cowboys. They all dodge for one reason or another, but they plan to have her marry the laziest one of the lot. After they have left on their honeymoon, they find out that she has $300,000 to back up her ideas of physical selection. P.

The Widow of Red Rock (Vitagraph, June 10).—The Julian Eltinge trick of becoming a pretty woman is not beyond the versatile Wally Van. He is the stunning widow of this comedy, and one and all, the male residents of Red Rock fall before his charms. When the widow opens a saloon, space before the bar is at a premium, and among the most consistent of the woman's suitors are Pete, Sandy, and the bad man, Red Hazzel. The widow selects Pete and Sandy foolishly, but Red Regan is picked unceremoniously out of the door. Then Wally leaves a note explaining that he is a female impersonator in need of a job. Citizens of Red Rock want to answer the note in person, but reach the station just in time to see Wally on the steps of a disappearing train. Hughey Mack and William Shea contribute materially to this entertaining comedy. D.

Jane (Essanay, June 9).—The fact that Mary Roberts Rinehart wrote the story from which this one-reel comedy is taken is the first of its surprises. She has imagined an out-of-the-way situation, and no matter what else it has to offer, the fact of its total difference from the ordinary comedy is the best praise that it could have to throw in favor of the trite. It is the higher class of offering, and possesses distinct merit in the script. Francis Bushman is the high-tempered red-haired man, who is appointed keeper of a sanitarium, and to arrive there to find that the discharged doctor, Wallace Beery, who is resigning under force, has persuaded the whole medical corps and assistants to leave with him. Although the offering was hooked as a drama, the presence of Mr. Beery soon dispelled that notion. At the sanitarium the doctor finds the high-strung girl, whose father is a director of the institution. Ruth Stonehouse takes the part. Her father, Hedley Hodgen, has left her there to recover from the effects of a case of nerves. In the morning he alternates between the furnace and the duties of bell-boy to the occupants of the institution. By that night he is head over heels in love with the girl, so that when her father arrives the next day he finds them engaged. A lot of clever business, which the author has introduced, helps the play in its minor moments. P.

MUTUAL FILMS

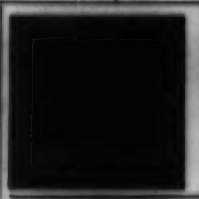
Sparrow of the Circus (American, June 10).—The circus and the tanbark have always proved a winning subject for theatricals, and the clown as a subject for satire has proved another winner. They are both here in this one-reel drama, and are handled by a capable cast. Billy O'Brien, Vivian Rich, Jack Richardson, Reeves Eason, and Harry Von Meter are the capable principals. The play has been produced with a real small circus as the background, street parade and all. The clown ringmaster runs away with the wife of the clown. Years later he finds her again through the accidental encounter with his little daughter. The ringmaster, who has long ago tired of the woman, commits suicide in a spectacular manner. The wife and child rejoin the man. While no very complicated plot, its complete atmosphere and reality in the acting and direction get it all the attention and merit that the producers have hoped for. P.

Nancy's Husband (Beauty, June 9).—This one-reel offering is announced as a comedy, and if the subject of blighted love and changing affections be that, we may accept the nomenclature and call it a comedy-drama; otherwise we should be inclined to call it a scenic drama with comic touches. The plot has been laid in the beautiful gardens of some palatial home where a floating Japanese Summer house has given ordinary actions extraordinary meaning. It is the prettiest thing of its kind, the offering being a scenic gem in every respect. In the cast are Marguerite Fisher, Harry Pollard, Gladys Hulette, and Fred Gamble. The man loves the widow, but is threatened with disinheritance unless he marry some one else. A marriage of convenience is arranged by his lawyer with a poor girl, to whom he is to leave his estate in the country and get a divorce at the end of a year. When he next sees her, the money from the estate and the beautiful garden, to get her off head as attractiveness which makes him forget the widow.

Our Mutual Girl, No. 21 (June 8).—Margaret is still lost and while we dislike to malign her pretty features, it gives the cast, Mayme Kelso, an opportunity to search for her in the cleverest streets of New York, which with the methods the producers have evolved, is the last word in crowd realism. The scenario seems to be a better brand of script than has lately been shown. A diversion is made in the search long enough to visit the Fatherland, the new great steamship.

BROOKS SEEKING NEW FIELDS

Edgar Oswald Brooks, who was connected with the Gaumont Company as publicity man and later as sales manager, is now in New York seeking "fresh fields and pastures new." Mr. Brooks has just completed the establishment of the Allen Feature Film Corporation in Providence, R. I. He bears a strong reputation in the film business for executive ability and energy.



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FEATURE FILMS

"JUDGE DUNN'S DECISION"

Two-Part Feature Produced by the Selig Polyscope Company Under the Direction of R. J. Le Saint. Scenario by Mrs. Owen Bronson. Released June 8.

Judge Dunn ..... Al. W. Filson
Frank Barton ..... Guy Oliver
Anna Gregory ..... Stella Razeto
Mrs. Gregory ..... Eugenie Besserer
Mrs. Dunn ..... Lillian Hayward
Kate Dunn ..... Lily Clark

What another author might have done with this same subject is problematical, for there is hardly any very extra-strong material here, but what the author of this script has accomplished is the offering of a marvelously strong drama by means of a sense of what constitutes its essentials. Her characters are well chosen, and are so placed that they work up into a satisfactory climax, or rather strong scene, after which they separate and continue their existence as in real life. And one more point of note about it is that it is painfully true.

The servant sees her mistress, the wife of the judge, and his daughter engage in all the luxurious social habits, and run badly into debt. Cards takes more money than the wife has, and to cover her deficit, rather than tell her husband, she steals his valuable shirt studs and pawns them. Even this money is insufficient, and she borrows from the servant to pay a pressing creditor. When the girl would like the money back to help out her poor mother she is refused, but given some of the expensive dresses of her mistress. Through the clothes she meets attractive men, and the second reel opens up with a scene without words, after which the girl attempts suicide with gas. She is rescued in time, taken to the court, and sentenced by the judge, her mistress's husband.

The gradual unfolding, or, rather change in the character of the servant girl is the central interest to the play. From an inconspicuous figure—an extra—she gradually emerges to occupy the central attention. It is a natural change of personality on the screen, to which Stella Razeto gives the necessary realism. Next to her work, that of Al. W. Filson as the judge is probably the most striking. He presents a virile yet repressed personality and forceful figure that easily impresses with the dignity of the part he essays, and leaves room for a lot of clever acting besides. The striking scene is where all the characters are assembled, by the command of the judge who has witnessed his wife's thievery and found out the innocence of the young girl. Here are present the man she believed in, the girl and her mother, and his own wife and daughter, form a strange and powerful contrast as they arrive to fill the waiting chairs. The judge commands the scene and dismisses the man with a few words of censure. To his wife he points out the effects upon the girl of her extravagance, the sight of which led her to the position in which she has been placed, jail, ruin, and dishonor. Wife and daughter also leave, and the last scene finds the former servant and her mother living together, but the stain of the past seems to be with them, as it probably would in real life. It is hard to end a story, just as it is hard to begin one, but the author is to be congratulated on not having tried to end this one miraculously. F.

"A GIRL OF THE CAFES"

Two-Part Lubin Feature, Produced by Leon D. Kent from the Scenario by W. Melville. Released June 4.

Jim, the farmer ..... William E. Parsons
The Wise Guy ..... Leon D. Kent
The Fall Guy ..... W. W. Campbell
Dorothy Vernon ..... Velma Whitman
The Housekeeper ..... Louise Dunlop

There is something likable about the way this feature starts, and presently it gets entirely beneath the skin as we find that one of the characters need a lot of assistance, and, she being a woman, is able to completely win our partisanship and hold the offering with its heart interest in intimate touch with the screen. It was a clever idea to show the old hotel-game swindle on the screen, and it is finely pictured here. This forms the introduction to the past of the characters, of whom there are a swindler and his confederates and a woman who is tiring of the crookedness of the game. We see at length how one of their victims is fleeced.

There are introduced with this first part some excellent sets in the big cafe, and altogether, though there may not be very much novelty about the offering, the way the scenes have been selected, a different angle or the omission of what might have been done too often before, seems to have put a new face on a possibly elderly plot. Add to this the very deft characterization and work on the part of Velma Whitman and William E. Parsons, the woman and farmer respectively. The players are well fitted, physically and by their efforts, to carry out the work which they have undertaken. It brings up the old question as to whether a full confession is not better before the marriage. In this case the attractions of a newly married wife win the man over. Having become tired, she answers the marriage "ad" of the farmer with the the motherless girl and is soon married and happy "out West," where all such marriages are made and worthless people are sent to make good. The partner of her evil days followed, having been sent for by the housekeeper who dislikes the new mistress of the house. He threatens exposure, and she steals her husband's money to silence him. The husband finds out, orders the villain away, and forgives. F.

"THE KANGAROO"

Five-Reel Drama Based on a Story by Judge Harris Dickson. Released Through the World Film Corporation.

For the foundation of this melodrama, which appeared in fiction form in *Munsey's Magazine*, Judge Harris Dickson took what he terms "the terrors of old New Orleans," and very blood-curdling terrors they must have been. In lieu of a more exact classification we should say that this production comes under the head of films that attempt ot do on the screen what the dime novel did in literature. Artistically the two are about on a par, and there is the kindred bond of murderous conflict for which there is little or no reasonable preparation. Both are aimed at gullible audiences that are supposed to be satisfied with the excitement of the moment. The people are either coal black or snow white, and the heroism of the hero in the face of danger is, of course, tremendous

One instance will serve to show how probabilities are ignored in this film that the action may fulfill the author's conception of a good story. Toward the close of the last reel two things are necessary—the capture of the arch-villain and the rehabilitation of the hero, who has been under something of a cloud. The villain is captured by a company of soldiers, but it is convenient that he slip through their fingers and barricade himself in an empty house. Because the fugitive has the reputation of being a "dead shot," all the king's horses and all the king's men are deemed insufficient to surround the house and capture the outlaw. A sub-title tells us that not a man dares go within range of "dead shot's" gun—not a man, that is, except the man of men, the hero. Accompanied only by a Peter Pan sort of a child of the woods, the volunteer rushes bravely to the attack and surprises no one by his success.

Without going into the complications of the plot, it may be explained that the Kangaroos were a band of outlaws that infested New Orleans and its environs about the middle of the last century. They steal a treasure chest in the first reel, and the remainder of the story relates the difficulties met in rounding them up and regaining the treasure. Of course, there is a love interest, bpt it is of minor consequence. Most of the acting is satisfactory, settings and costumes are suitable, and photography is fair. D.

Pauline's Necklace (Melies-General, June 4).—It is often refreshing, as is the case with this two-reel detective drama, to have the motive and the evident end of the story open before you so that the entire attention may be directed to scrutinizing the manner in which the director has gone about the development. The couple are in need of money and arrange to have the wife's jewels, a string of pearls, sent to Brussels. The firm which is to undertake the transportation, sendiaz them to the jewelers who really own them, for they have only been sent on approval, sends their representative to the house of the man who wears the necklace before his eyes and seals the package. Just then the wife enters, and trips. While the agent is assisting her the substitution is made by her husband. The package arrives in Brussels and the jewels are missing. Then the famous detective is assigned to the case. It has been treated with the style of artistic judgment and success that is well known. Photography only fairly at best. While it does not get a very swift pace at first it works up to the finale in a considerable heat of interest. The deduction by the detective is both logical and easily followed. He exercises the experiments, having found out that the couple have lately been in need of money, but to no avail. Then he secures a duplicate of the real necklace and places it on the center table. When the couple arrive at home their first thought, on finding what they think is the necklace, is to examine the hiding place. Then the detective, outside the window, secures his necklace and the two prisoners with ease. F.

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REVIEWS OF LICENSED FILMS

Sophie Pulls a Good One (Essanay, June 4).—Some more of the doings at Snakeville, with Margaret Joslin, Victor Potel, and Harry Todd in the cast as principals of the one-reel comedy. The script is rather usual, and to judge by the audience where it was first shown, has a number of funny points to it. At times it becomes highly hilarious, as the brand of humor which is associated with these characters is brought to view. It is too bad that the lighting is not better, for otherwise it was a rather well pictured offering. The woman arrives in Snakeville, after being held up by the highwayman, she starts a dental office, and her efforts are rewarded by a good deal of popularity. The bandit who held her up only got a stickpin and a box of candy, the money being in the First National Bank. The candy gives him a toothache, and by the quarrels she recognizes him. She chloroforms him in the dental chair, and removes him to the jail. The reward for the noted bandit is here, and she leaves town on the next stage. F.

Through the Bosphorus (Pathe, June 10).—The trip through the Bosphorus is made aboard a ship run close enough to the shore to permit close photographing of a great variety of buildings, among them the French and Italian consulates. It is an entertaining film on the reel with Simple Experiments in Electricity. D.

Simple Experiments in Electricity (Pathe, June 13).—A lesson in the elementary principles of electricity is plainly pictured in this subject, opening a reel with Through the Bosphorus. The experiments are interesting, instructive, and sufficiently explained by long subtitles. D.

Courmaillles, France (Pathe, June 13).—A well photographed travel subject used to complete a reel with Whillies, the Spotter. There are many picturesque scenes and others serving to give a clear idea of the appearance and customs of the people of Brittany. D.

Whillies, the Spotter (Pathe, June 15).—The idea in this split-reel comedy is out of the ordinary, and it is handled in a very entertaining fashion by Whillies and the company assisting him. Rival suitors are placed on their mettle by the young woman in question who promises to marry the one that recovers her lost dog. Whillies finds a perfect substitute for the missing canine, save that a number of things mark are lacking. These he supplies with a pallet brush, and goes to claim his bride, only to find his ring there before him with the other dog. Whillies carries out a little sleight-of-hand work that makes the rival suitor appear to be an impostor. Whillies's reward, of course, is the girl. A brightly acted picture that has a touch of genuine humor. D.

Pathe's Weekly (June 10).—First place in this issue is given to the arrival of the steamship *Lady Grey* with survivors and the bodies of people killed in the *Empress of Ireland* disaster. Naturally, the scenes are very pathetic. For the rest it is a well-balanced weekly that includes something of interest in almost every department of news. We see the launching of the first steamer built for the Panama Canal, the rowing regatta on the Thames, President Wilson opening the American University in Washington, the auto races at Indianapolis and the Castle and Rossiter in a ragtime dance. D.

The Gypsy Gambler (Kalem, June 17).—The gypsy is contrasted with the Indian mode of living in this one-reel drama of the wilds. Poker for high stakes, a killing and an objection from the Indian encampment are the striking features in the plot, which runs off without serried action of any kind. Plenty of local color in the matter of both races gives the film a touch of truth. The cast seems fortuitously selected, Princess Mona Darkfeather, Charles Bartlett, Rex Downs, and Art Ortega are the cast. The gypsy gambler plays against the father of the girl, winning first his money and cattle, and then his daughter. The latter has wandered away and is brought back after being lost, by a friendly Indian, and finds that the gypsies have moved away, while her father has stretched on the ground, stabbed to death by the gambler, who thought he was dead. The Indian takes the girl to his tepee, but the views of his race cause him to steal her away with him. F.

An Elopement in Rome (Kalem, June 20).—What constitutes an almost entire reel of satire on the Roman days in this product of Marshal Neilan's, who has succeeded in changing the spirit entirely of his former comedies in this also successful offering. It is a burlesque on the pretentious Romans, who are played by Marshal Neilan, Ruth Roland, Victor Hoffman, H. L. Forbes, John E. Brennan, Fred Fralick, and F. de la Fayette. The settings in the exterior are remarkable for their beauty and clearness, and one interior in particular is singularly distinguished. The skit moves swiftly as the oldWorld culture for the hand of the daughter press their claims. The unwilling rent is spurned by the financially embarrassed father, but the pressure of keeping match between the two persistent suitors and during the progress of the bout, he runs away with the girl. Split with Labor Demonstration in Hyde Park, London. D.

The Conductor's Courtship (Kalem, June 23).—There is something of the "Casey Jones" spirit in this one-reel railroad comedy-drama—we refer to the lyric song of a couple of years back—that redounds greatly to the credit of J. P. Mellowan, the director. For there is always something fascinating about a railroad picture with its dash and daring and danger as well, for there usually is when the actors have to jump aboard the moving trains, or when they must lean far beneath the wheels of the speeding freight as they do here. Add to this interest that of an elopement, and a freight train elopement at that, and the strength becomes double. The particular idea about which the scenario has been built is new as applied here, but is not, such as when the sleepers drop locks to the left of the speeding auto, or when they sit for pin before the overtaking locomotive, for Mellowan is the pretwaver, with H. T. Mattock as the author. H. A. Williams, Hesse Hooper, and the director are the principals in the cast. The fireman is the favorite of her father, but the girl favors the freight conductor. He snatches her from under her father's grasp the next day, as his train steams past, in a premeditated plan of elopement. The father and fireman pursue in the locomotive, but the closure of the tracks. Foiled, they get a hand-car and come upon the couple as the train has stopped at a crossing to allow a minister who arranged for—to perform the ceremony. When the latter bribed the pursuers were pursuing their pell-mell way. D.

A Visit to Neptune (Melies-General, June 21).—An effective little play, with a humorous rent and well staged. The scene takes to "Irving Cummins with a decree to give him distinction, the crown is taken by Georgette Her particularly, and this in the beginning of a double romance between the manicurist and the lady, and the fireman and the lady's maid. Linked with Mickey or Mildred

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